WARREN MAGAZINE

FAMOUS MONSTERS #135

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FAMOUS MONSTERS OF FILMLAND

PDC

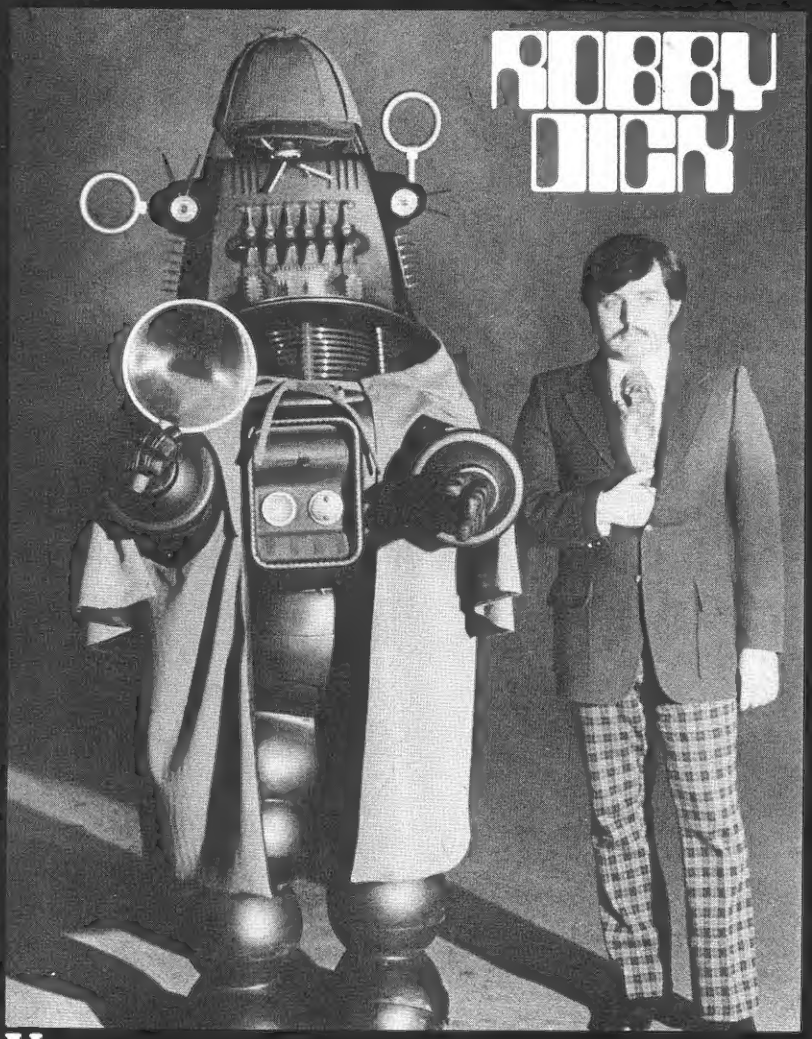
JULY 1977

GODZILLA vs BIONIC MONSTER!

SEE PAGE 16

ISSUE 135 is something for YOU to sink your teeth INTO! If you like your Scare Fare bloody rare, this nocturnal number of FAMOUS MONSTERS will prove a rare treat! Now would I, LON CHANEY, make-up a story like that if it weren't true?

SPEAKING OF MONSTERS



YOU don't have to be a detective to discover what a great issue this is but if you need any help just consult Holmes & Watson, seen above, a Don Post Studios Production in the pilot stage for TV. (The robot built by Bill Malone thinks he's Sherlock Holmes.)

It's not by Sheer Luck that we're able to bring you such an exciting issue with New Material on CHRISTOPHER LEE & ROBERT BLOCH, Son of Schlock in KENTUCKY FRIED MOVIE (Son of Dwight Fryed Movie) etc. etc. etc.!

Flash! Coming Next Issue! RAY HARRYHAUSEN'S New Sensation, SINBAD AND THE EYE OF THE TIGER!

FORREST ACKERMAN

THIS ISSUE DEDICATED TO ERIC HOFFMAN

For such a young man it seems like Eric has been around a long long time. Many years ago he was the original Answer Man of FM. He retired at the age of 18 and now is about to make a blazing comeback, reincarnated as Professor Gruebeard! Whether in the limelight or behind the scenes, Eric has always been a faithful follower of and worker for FM and so it is with great pleasure and long overdue appreciation that we dedicate this issue to one of FAMOUS MONSTERS' most dedicated fans and active force in the fantasy film field. PS—Dear Professor Gruebeard: How many times have the names of Chaney, Karloff & Lugosi been mentioned in the first 135 issues of FM? How many "I Dare You!" letters have we published in the past 19 years? In a Popularity Contest, who would win—Mr. Lee or Mr. Leeds? Who was Gustav von Seyffertitz? How did the Mummy become an instant mudpie? How did the She Creature die? Why was KING KONG remade? Please have the answers to these questions on the Editor's desk by 2 o'clock yesterday afternoon.—FJA

WANTED! More Readers Like

STEVEN DOYON

SHORT & SWEET

Part 2 of "Creatures of the Deep" was good.

"The Gravest Show on Earth" was great.

"Here there be Dragons" was one of the best articles I have read in **FM**.

"The Great Lugosi" article & photos were fantastic.

MIKE GALLUCCI
N. Canton, Ohio

COVERING #133

The cover of 133 was definitely the best you have ever had. The color, the art, everything was perfect. Please have more science fiction covers like this one.

The article about the Outer Limits was welcome. After recently seeing the episode "The Probe" on a trip, I recognized the show from my youth. By the way, I found the show to be one of the best type ever, along with my fave, "Time Tunnel."

However, the script you published of the Tomorrow show was too chopped up. I've seen it twice and even taped it and that published version ruined the show.

Wow! Dracula! I'm eagerly awaiting THE SATANIC RITES OF DRACULA ever since I've read about the 2 different demises of Dracula in the film in reference books. Do one on the Hammer FRANKENSTEIN, please!

I wonder how Marcel Delgado felt about Paramount's new King Klunk. Sorry to hear about his passing away.

THE HOUSE OF 7 CORPSES looks great! Speaking of Carradine, the film 5 BLOODY GRAVES is a WESTERN, not of the fantasy realm, as said in #128. THE PREMONITION and GODZILLA VS. MEGALON are some of the worst films out. THX 1138 has a small part in STAR WARS, at least in the book. Both are by George Lucas. SALEM'S LOT should be a super movie, since it's such a super book.

The article about Lugosi was also good. I'm currently reading the book "The Count."

Rare Treats were also good.

MARK ROLLIE
Boise, Idaho

THE TREASURE IS ALL HIS

Of all the **FAMOUS MONSTERS** magazines 133 will be one of my most treasured.

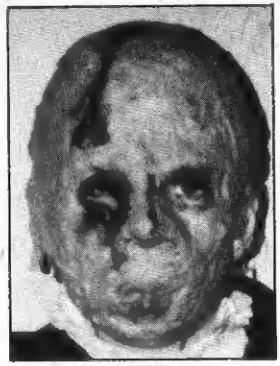
To start off the landmark issue was the fantastic cover from FORBIDDEN PLANET. The next thing to catch my eye was the excellent story on "The Outer Limits." A classic TV show and a classic article on it.

But the story that topped the issue was "Lugosi's Last Years." Another of your well-written features on Lugosi.

So I just want to thank you on a fine issue of **FM**

ANTHONY TIMPONE
Maspeth, N.Y.

WANTED! More Readers Like



KELLY DIENER

This is a letter concerning Michael B. Bunche's letter in issue 131. AT THE EARTH'S CORE is **not** a cheap, no good, movie. I do confess the special effects were not what they should have been but they were fantastic compared to any one of the GAMERA sequels. But special effects are not the only thing that counts, there have been many horror & monster movies with lousy special effects but some of which hold your attention with an overwhelming script. AT THE EARTH'S CORE is one of them. There are others, however, with fantastic special effects but they suffer from an inept script & plot, IT CAME FROM BENEATH THE SEA and THE FOOD OF THE GODS to name but a few. These get quite boring. AT THE EARTH'S CORE is anything but boring. The audience clapped when the bird-monsters were destroyed, screamed when the fire-breathing beast attacked, cried when David Innes left the beautiful native and you said "I've never seen a birdman fly standing up!" Well, that's simply because you've never seen a birdman. So don't put down a movie just because of stills & commercials, the script is the most important thing.

RICKY C. PARISH
Salado, Tex.

VETERAN READER

I'm writing after all these years of reading your fine magazines. As a serious horror collector, I would like to give you some of my opinions on **FM.** First the bad. It seems after all these years you still are on the 9 to 12 year old level, tho you have gotten a little better. By this I mean the endless puns, childish writing & worthless articles on worthless movies (such as GODZILLA VS. THE SMOG MONSTER, FRANKENSTEIN CONQUERS THE WORLD, etc.). And now for the good. Praise you for the treatment Lugosi has been getting lately. About time. You still get some fine stills and I really dig those filmbooks on the old Universal classics. Let's have more Universal. And I love Basil Gogos. Why don't you sell full color reproductions of some of his work suitable for framing? I think they would sell well. I have been collecting your magazine since issue #3 and have almost a complete mint set. I have seen a lot of changes in all those years, some good, some bad, but I just want to say I'm still with you.

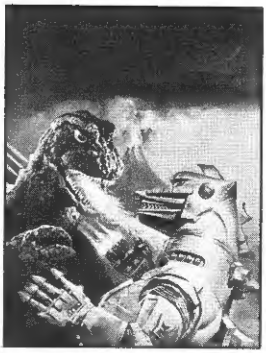
AL ASTRELLA
Shrewsbury, Mass.

IN THE (ANIMATED) FOOTSTEPS OF THE MASTER

We have always admired your fabulous magazine tremendously, especially when you put into print articles dealing with the great master of special visual effects, Ray Harryhausen, and his mentor, the late great Willis O'Brien. We feel your magazine has helped us immensely in choosing a hobby that gradually developed into a field or medium. We feel Ray Harryhausen has been our Mentor in constructing animation models & filming animation movies. It must be an art, to do this, more than just a field, for it not only requires the ability to draw, sculpt & act, it also requires a great deal of patience, imagination & personal feeling. But most of these needs seem to come with pure, true **interest**. For some years now we have constructed & animated models like Ray Harryhausen, and most of them are his creations, for it is not our habit to ignore the wonderful concept & idea of his fabulous creatures & beasts after being utterly thrilled by one of his feature films. We also try to use his unique & fascinating style in animating these features. We plan to continue this fascinating (perhaps creating creatures out of our own imagination) spectacular art.

ANTHONY, MIKE & JOE LAUDATI
Kauneonga Lake, N.Y.

Continued on page 65



When GOGOS meets GODZILLA and Bionic MONSTER, the result is our stunning cover. We hope you recover in time for our Next Issue.

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FAMOUS MONSTERS OF FILMLAND

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TERROR TIMES TWO

the amicus story

by randy palmer

21 tales of terror. They came from inner space—the imaginative collaborations of Milton Subotsky & Max J. Rosenberg. ASYLUM, THE SKULL, I, MONSTER, HORROR HOTEL, THE DEADLY BEES, SCREAM & SCREAM AGAIN.

Their pictures pyramided.

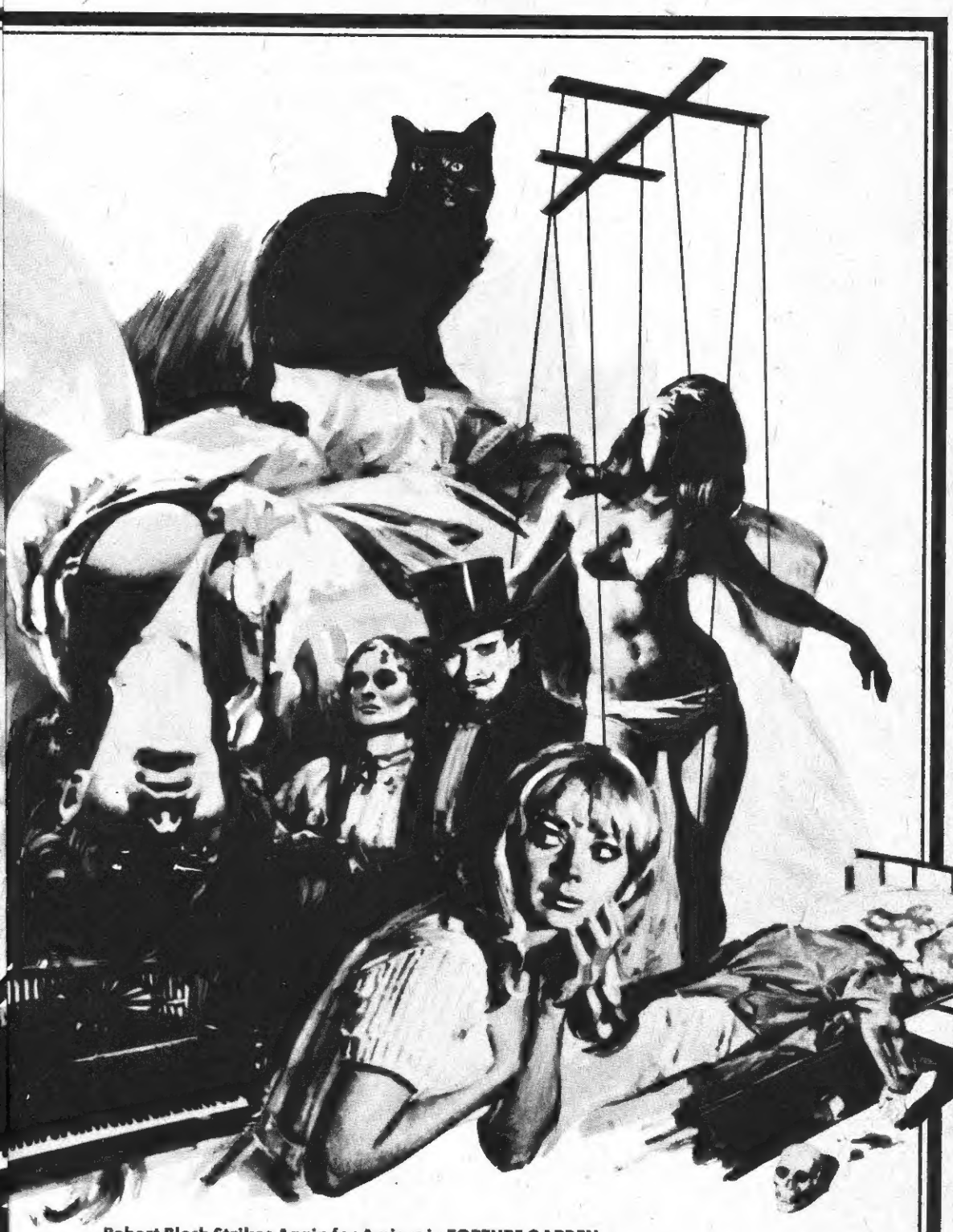
But let's go back to the beginning.

the scare pair

Subotsky & Rosenberg were the driving force behind Amicus Films; they WERE Amicus. When they met in 1954, Subotsky was writing freelance television scripts, while Max Rosenberg was a film distributor. As time passed, they became friends, then good friends. Together, they decided to become film producers.

At first they made ordinary films like rock & roll, melodrama, etc., and were known as Vanguard, producing pictures in New York.

Then—in 1959—Subotsky & Rosenberg turned their attention to the field of the fantastic. Subotsky had written a story which the 2 men considered making as a film. The production was subsequently set up to be made in England under the title CITY OF THE DEAD; in the U.S. it appeared as HORROR HOTEL. Vanguard chose an up-&-coming film star for the picture: Christopher Lee.



Robert Bloch Strikes Again for Amicus in TORTURE GARDEN.

Before *The Savage Bees* (which buzzed up a swarm recently on your teevees) there were THE DEADLY BEES (1963), adapted by Robert Bloch from HFHeard's "A Taste for Honey."

doom service

HORROR HOTEL was a very atmos*fear*ic film. Besides being notable as Amicus' first horror film, it also deserves special attention as one of the finest productions ever to come out of the Amicus fold.

A college student, a young girl named Venetia, decides to visit Whitewood, A tiny Massachusetts town laced with legends of witchcraft. She makes the journey at the suggestion of her teacher (CHRISTOPHER LEE) to gather information for an essay on the subject of Black Magic.

In Whitewood she meets her death at the hands of still-practicing witches & warlocks.

Venetia's brother instigates a search for her, resulting in a number of horrible occurrences & deaths in the witch village. Fortunately, Venetia's brother is finally able to bring about the demise of the deviltry in the evil Whitewood—but only at the expense of others. (For a detailed critique/filmbook of HORROR HOTEL see FM issue #40.)

It was thru the decision to film HORROR HOTEL in England that Amicus came to permanently reside there. Milton Subotsky, on travelling abroad to create the picture, decided he liked England so much he convinced Max Rosenberg to move their film company from New York to Great Britain. And Amicus remained stationed there ever after until the dissolution of the film company about 2 years ago.

HORROR HOTEL was extremely successful worldwide, it wasn't until 4 years later that Subotsky & Rosenberg filmed another terror tale. "We just didn't have a script for one," Subotsky recalls.

bloch-buster

Finally donning the title Amicus Films, the company produced its first anthology picture, DR. TERROR'S HOUSE OF HORRORS. This was directed by Freddie (DRACULA HAS RISEN FROM THE GRAVE) Francis in 1964. Francis was chosen for the job by Subotsky because the producer was impressed with the work Francis had done for Hammer. Robert Bloch scripted. Included in the cast were Peter Cushing & Christopher Lee.

skull-a-vision

From then on out Amicus concentrated mainly on horror projects, regularly employing Freddie Francis as director. The next year, 1965, saw completion of THE SKULL, a taut little shocker again using the talents of the Lee/Cushing team. THE SKULL was based on a short story from the pages of the legendary *Weird Tales* by Robert Bloch, "The Skull of the Marquis de Sade." Here's a fangnail sketch:

Two collectors of curiosa (PETER CUSHING & CHRISTOPHER LEE) come across a skull, supposedly the skull of the infamous torture-monger de Sade. Cushing, as Mr. Maitland, eventually becomes unrightful owner of the grisly thing, which influences him in bizarre, evil ways. He kills his best friend, dreams horrible dreams and almost kills his wife.

The skull possesses a malign spirit, which Maitland must serve & worship. Ultimately, Maitland tries to revolt against the skull's power but he dies in the attempt.

The skull exchanges hands . . .

The same year Amicus made 3 other pictures: THE PSYCHOPATH (again based on a story by Robert Bloch), THE DEADLY BEES and DR. WHO & THE DALEKS.

THE PSYCHOPATH was a tale of an invalid doll-maker living in a house surrounded by her craft. One of these creations is her human son but soon he becomes the psychopath of the title due to the mother's morbid influence.

Well received was DR. WHO & THE DALEKS, a childishly fun science-fiction film which starred Peter Cushing but which got poor distribution in the U.S.

Amicus' THE DEADLY BEES still stings Milton Subotsky's memory: unfortunately he got sick during filming!

1966 saw the release of 4 more Amicus products:

—DALEKS INVASION EARTH 2150 A.D., was a sequel to their earlier DR. WHO film, again with Peter Cushing as the doctor himself.

—THE TERRORNAUTS, as encapsulated in

A bodiless hand bodes no good for Christopher Lee in DR. TERROR'S HOUSE OF HORROR, 1964.

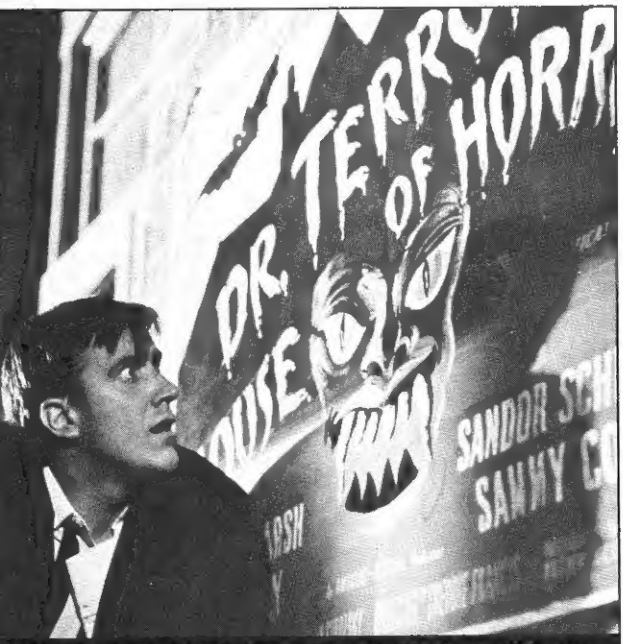
Walt Lee's Reference Guide to Fantastic Films, was about an astronomer receiving signals from an asteroid . . . an entire building is transported across space to an asteroid once inhabited by an alien race . . . an automaton gives intelligence tests . . . savage green aliens (see foto) are encountered . . . and there is a great space battle.

—THEY CAME FROM BEYOND SPACE, directed by Freddie Francis. A strange & entertaining film. The plot consists of an attempted takeover by invaders from space who infiltrate a factory in Cornwall and whose power over humans grows at an alarming rate.

—TORTURE GARDEN was Amicus' second multi-story film, with 4 episodes written by Robert Bloch. The individual tales are held together by a framework story in which a sideshow fortune-teller/doctor (BURGESS MEREDITH) gathers a host of strangers together and tells them horribly sinister stories about themselves. On the whole the picture is well made & intriguing, with fine camerawork & tight direction by Freddie Francis. Peter Cushing, Jack Palance, Beverly Adams and Hammer favorite Michael Ripper co-starred along with Meredith.

The blood goes surgeon to her head as Vincent Price gives gal a Yul Brynner butch in SCREAM & SCREAM AGAIN.

Crushed little mannikin on the floor, can't you rise up? "Nevermore!" (An animated inhabitant, now inanimate, of Amicus' ASYLUM.)



Shock after Shock from Robert Bloch in this co-starrer with Christopher Lee & Peter Cushing, 1964.

Still, it would be another 4 years before Amicus began their onslaught of yearly anthology films (which killed the multi-tale horror film just as surely as Hammer's yearly *Dracula* films killed that series, resulting in the non-release of THE SATANIC RITES OF DRACULA.)

of soames & screams

From 1967 to 1969 Amicus drifted away from the fantascene and in that time made only 4 films! THE BIRTHDAY PARTY was directed by William (THE EXORCIST) Friedkin and THE MIND OF MR. SOAMES had an unusual science-fictional premise.

In MR. SOAMES a 30-year-old man (played by Terence Stamp) has been in a coma since birth. Doctors are finally able to revive him—but what can be done with a full-grown man with the feelings & desires of any normal man the same age *but who has never lived?* This interesting picture can be viewed on television today.

Amicus returned to the horror fold with their next production, SCREAM & SCREAM AGAIN. The incredible lineup of the "Big 3"—Vincent Price, Christopher Lee & Peter Cushing—seemed not so incredible when actually watching the film. Altho all 3 stars had equal billing in the

credits, Cushing's role was a literal cameo appearance, while Lee was more of a "guest star". Only Vincent Price had a role of any real significance.

The success of SCREAM & SCREAM AGAIN was such that Milton Subotsky & Max Rosenberg aimed at horror product for the rest of Amicus' existence.

home is where the hemoglobin is

Next in line was THE HOUSE THAT DRIPPED BLOOD, which broke many boxoffice records, dwarfing the profits made by earlier Amicus films. It was their third anthology, starring Christopher Lee, Peter Cushing & Ingrid Pitt.

The scary screenplay was again by Robert Bloch:

Soon after renting a house in the English countryside, film star Paul Henderson disappears. Inspector Holloway (JOHN BENNETT) investigates and finds that the strange place has had curious effects on previous tenants. Horror story writer Charles Hillyre (DENHOLM ELLIOTT), years before, had rented the house with his wife—and one of his characters in a tale seemingly came to life to haunt them.

The next tenant, Philip Grayson (PETER CUSHING), visits a wax museum, in which a statue of Salome "becomes" his deceased wife. The eerie incident leads to a wealth of murder & suspense.

John Reid (CHRISTOPHER LEE) next moved in, with his 8-year-old daughter, Jane, and her governess. Reid is cruel to his daughter and when the governess buys Jane a doll, Reid hatefully destroys it. Soon Jane is making a voodoo doll that resembles her father—and the resulting consequences are indeed scorching.

Lastly, horror film star Paul Henderson (JON PERTWEE) enters the old house. He buys a musty black cloak from a local proprietor to use for his new horror film in which he is co-starring with Carla (INGRID PITT). But the cloak has a mysterious influence on Paul, turning him into a vampire.

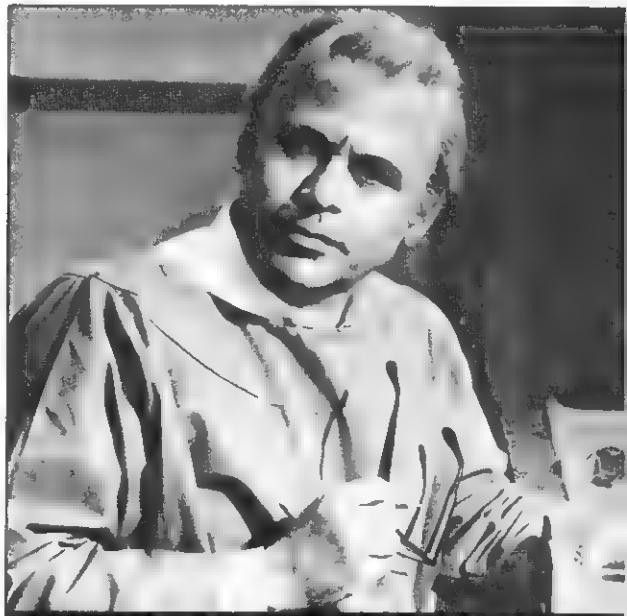
Inspector Holloway, after learning of these sinister events, insists on visiting the house to learn its real secret. Too bad.

hyde & go shriek in the asylum

In 1971 Amicus lensed I, MONSTER—a literal adaptation of Robert Louis Stevenson's classic *"Dr. Jekyll & Mr. Hyde"* with Lee & Cushing in the credits.

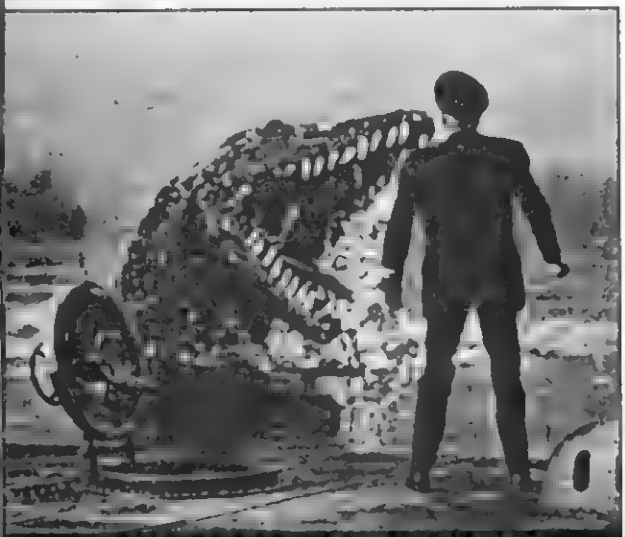
The company's next horror film was the famous TALES FROM THE CRYPT, an eerie anthology based on stories drawn from the old E.C. horror comics of the 1950s. By this time Peter Cushing was becoming an Amicus regular. He played the part of Grimsdyke in the third

Vincent Price tears off a table leg and prepares to give YOU an inexpensive anesthetic in SCRAM & SCRAM AGAIN. (Oops—after that pun we better beat it.)



Herbert Lom, the picture of aplomb, in ASYLUM. (But underneath he's ticking like a bomb. A-bomb, that is!)

You Know Who (Peter Cushing) as DR. WHO . . . AND THE DALEKS, 1966.



Jaws, prehistoric style, as brought to life in Edgar Rice Burroughs' THE LAND THAT TIME FORGOT, 1976.

segment of TALES, shortly after the real-life death of his beloved wife, and many consider it one of his most heart-warming portrayals.

1972 saw the release of ASYLUM, another Bob Bloch conglomerate of 4 interwoven tales of suspense, each told by an inmate of the asylum in question. Peter Cushing & Herbert (MARK OF THE DEVIL) Lom co-starred, as they both did again the following year in the company's next chiller, AND NOW THE SCREAMING STARTS, the first "period" horror picture Amicus had done since their 1959 feature, HORROR HOTEL. Originally entitled FENGRIFFEN, this film abounded with weird paintings, flesh-craving ghouls, severed hands and the like. Fengriffen was the name bestowed upon a curse-ridden house, which frightened the young bride of a newly-married husband. Peter Cushing forcibly played Dr. Pope and the movie benefitted additionally by the talents of Patrick (A CLOCKWORK ORANGE) Magee & Stephanie (DRACULA A.D. 1972) Beachum.

The same year Amicus released THE VAULT OF HORROR, a fearsome followup to TALES

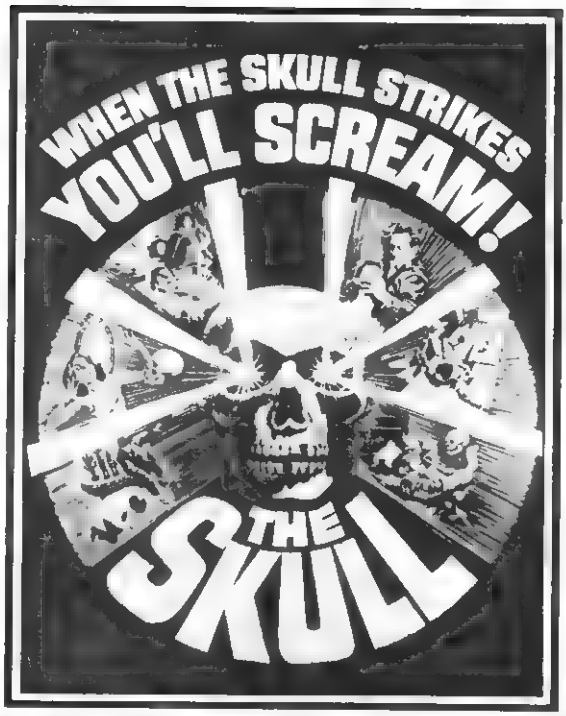
FROM THE CRYPT, wherein several more E.C. horror comic tales received screen treatment. Plans for another E.C.-based film, consisting of sci-fi stories and tentatively titled TALES OF THE INCREDIBLE, unfortunately never materialized.

giving a werewolf a break

Then Amicus turned back to regular features —and gimmickry. THE BEAST MUST DIE starred Calvin Lockhart & Peter Cushing in a tale of lycanthropy. Amicus inserted a "werewolf break", wherein the film was halted on a freeze-frame for several moments as audiences tried to guess the true identity of the werewolf.

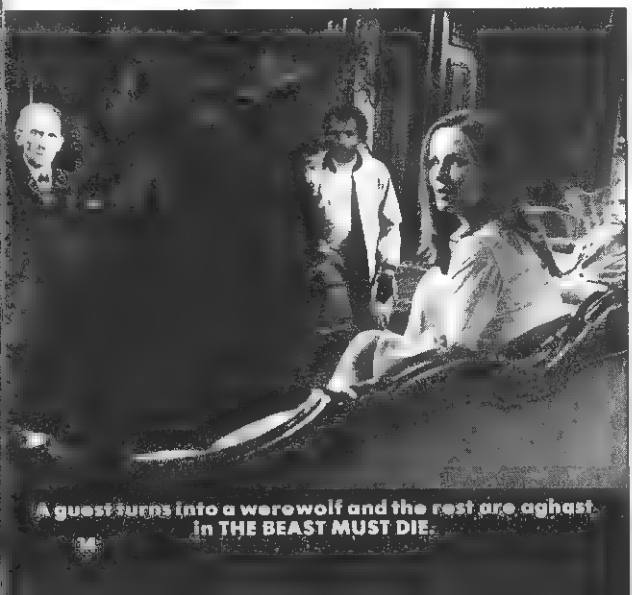
MADHOUSE (1974) teamed up Peter Cushing & Vincent Price for the firstime since SCREAM & SCREAM AGAIN. (For full details see FM issue #109.)

Again Amicus turned to the anthology genre, with FROM BEYOND THE GRAVE (originally titled TALES FROM BEYOND THE GRAVE), and again with Peter Cushing. The picture was finally given a belated released backed by a hard-sell ad campaign in this country, and accordingly did better business than most other recent Amicus efforts.



Two inmates of a MADHOUSE invite you to be their permanent houseguests—rent free.

A Fiery Story with that Hot Villain, Christopher Lee, was HORROR HOTEL. Reservations, anyone?



A guest turns into a werewolf and the rest are aghast in THE BEAST MUST DIE.

adios, amicus

THE LAND THAT TIME FORGOT made more money than most of Subotsky's & Rosenberg's other pictures. Giant puppets in place of animated monsters (Harryhausen Dynamation or Danforth *Dana*mation) make for poor prehistoric animals but the film did well enough to warrant a followup to that Burroughs' tale: AT THE EARTH'S CORE, Amicus' final production.

So Amicus Films has called it quits. Hammer probably is a bit happier, now that that competitor is out of the way. But—

Tyburn Films is on the horror horizon now! Headed by director Freddie Francis' son Kevin, Tyburn may be giving Hammer a run for its money soon. Kevin is a horror fan by admission. So that's what Tyburn will concentrate on: *Horror!*

Maybe a few years from now I'll be writing an article called *21 Tales of Terror from Tyburn!*

A real Slice of Life scene from TALES FROM THE CRYPT, 1972. Not since the bestselling book "The Razor's Edge" has a man had such a close shave.

END

Introducing—the Multi Ton Titanium Terror... Bionic Monster!

GODZILLA VS. BIONIC MONSTER

who can resist the transistor terror?

harpy birthday to you

GODZILLA is 21! "Born" on the American screen in 1956, Good Ole Goddy has been busy ever since, destroying Tokyo, fighting King Kong, siring a son, getting mixed up with Ghidrah, etc.

Now Cinema Shares Releasing Co. brings the Big Boy to the USA once again, this time in Japan's answer to The Six Million Dollar Man, The 800 Million Yen Monster!

the filmbook begins

At daybreak, dawn is greeted by a charming young Oriental maiden who performs an ancient ceremonial dance and chants a traditional hymn. She is the daughter of a High Priest and she is performing in a sacred temple for her Father and a small group of visitors.

Suddenly a terrifying vision flashes in her mind.

She sees consuming flames!

Deadly destruction!

The scene is so vivid & so frightening that the shocked girl faints.

Elsewhere a young architect is engaged in the excavation of a cliff for the construction of a facility for an oceanic exhibition. The location is a remote one and in the course of his work the young man discovers a seaside cave.

Strange ideograms are inscribed on the wall of the cave.

And then, strangest of all, while exploring the cave the workers come upon a statue of a small lion-like monster!

lion around for ages

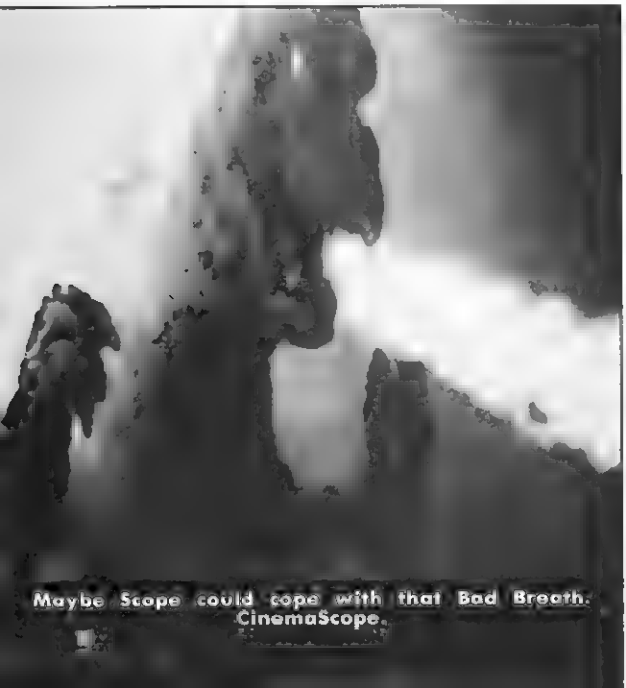
Experts are called in to decipher the weird writings and to attempt to explain the meaning of the leonine monster statue.

When interpreted, the ideograms are found to tell the tale of an ancient myth.

The statue is found to be of a creature called King Seesaw.

According to the myth, if the people are in danger of total destruction, the lion monster—King Seesaw—will appear as a savior. This will occur, according to the prophecy, when there are great cosmic

Refugees from The Planet of the Apes? No, Simian Creatures to be seen in GODZILLA VS. THE BIONIC MONSTER.



Maybe Scope could cope with that Bad Breath. CinemaScope.

disturbances and 2 red moons appear, volcanoes spew forth fiery lava and "a mountain is seen floating in the sky"!

It is decided to transport the prophetic statue back to civilization for proper lab study. A bandit breaks into the home of the professor in charge and during a fight between the bandit & the professor's nephew, the bandit is shot. As the bandit dies, his facial features begin to become distorted and when he is dead his face resembles that of an ape!

* * * * * * * *

GODZILLA attacks the city!

GHIDRAH, the 3-headed monster, protector of the land, is awakened and does battle with Godzilla.

The people witness this battle of Titans with awe & fright.

Godzilla wins!

But now—an astonishing occurrence—a *second* Godzilla emerges from the ocean!

Godzilla vs. Godzilla!

The monsters meet & clash.

In the ensuing battle the first Godzilla flashes his flaming breath on an oil refinery and blows it up.

Some of the burning oil falls on the skin of Godzilla #1.

Godzilla's skin begins to blister & peel. But there is no flesh & blood & bone beneath—instead there is a metallic surface!

It is not Godzilla at all—it is BIONIC MONSTER in disguise!

The Real Godzilla battles Bionic Monster while, unbeknownst to the world, every move is being monitored on a TV screen.

By whom?

By aliens!

Furthermore, the aliens are *controlling* Bionic Monster's every move! Bionic Monster can:

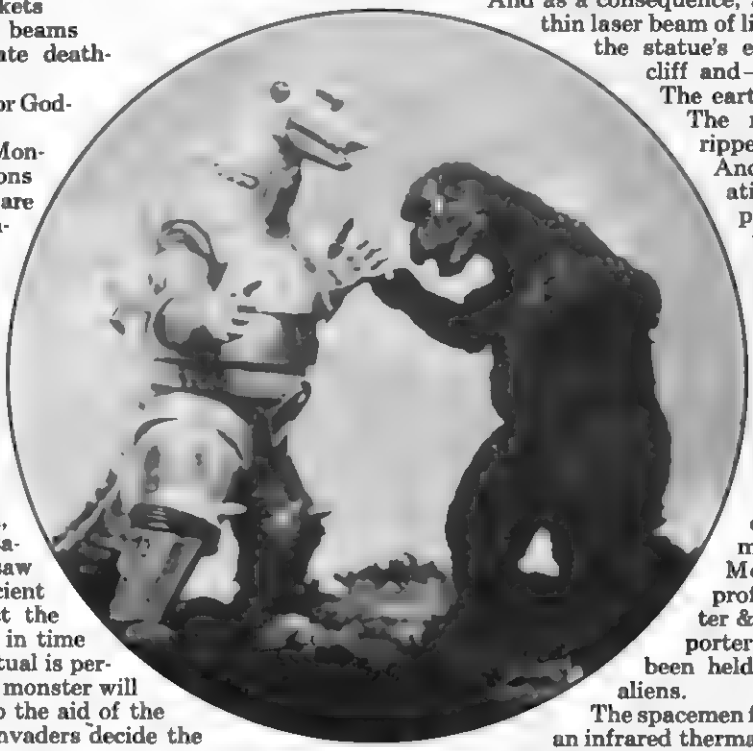
—Fly
—Dive
—Launch rockets
—Shoot laser beams
—And emanate death-rays!

A deadly foe for Godzilla.

But Bionic Monster malfunctions and the aliens are forced to withdraw their mechanical monster from the fight.

Bionic Monster returns to the spacemen's secret laboratory.

The aliens, would-be invaders of Earth, learn that the statue of King Seesaw is used in an ancient ritual to protect the people of Japan in time of peril. If the ritual is performed, the lion monster will be summoned to the aid of the Japanese. The invaders decide the statue must be stolen.



But the spacemen are thwarted by a bodyguard.

The statue is safely returned to its place of origin.

The professor, an expert in space technology, experiments with fragments of metal found at the battleground where the Bionic Monster fought Godzilla. He discovers the metal to be the rare element titanium.

The government instructs the professor to search for the Bionic Monster. While exploring the cave where the ancient statue was found, the professor is ambushed by the hostile invaders, who take him captive. He finds himself being led deeper & deeper into the cavern until at last he is brought to a secret underground complex.

The aliens' hideaway contains a very advanced laboratory, stocked with superscientific materials, and, on pain of death, the Professor is forced to work on the repair of the Bionic Monster. He is naturally reluctant to do so for he realizes full well that, once operative again, the Bionic Monster will return to its reign of death & destruction to civilization.

Meanwhile, the scholars at the museum have been working to decipher the instructions at the base of the miniature King Seesaw. At last the message is clear: *The statue of King Seesaw must be placed in the ancient shrine in such a position that at dawn a ray of sunlight reflected from the eye of the idol will fall upon a certain distant cliff.* It is done.

And as a consequence, at dawn a razor-thin laser beam of light reflects from the statue's eye to a distant cliff and—

The earth trembles!

The mountainside is ripped asunder!

And to the reverberating sound of explosive thunder there is revealed—

A GIGANTIC *LIVING* KING SEESAW!

For the moment, at rest.

But the daughter of the high priest sings & dances to awaken & charm the mighty protector.

Meanwhile, the professor, his daughter & a newspaper reporter friend have all been held captive by the aliens.

The spacemen force the trio into an infrared thermal chamber to die a slow heat death.

But the bodyguards fight their way into the underground lab and are successful in freeing the captives.

Then—King Seesaw emerges from his ages old sleep and seeks out the Bionic Monster, who is now bent on a path of destruction.

A battle of giants ensues!

The courage of a lion clashes with the metallic might of an outer space creation & its arsenal of powerful weapons.

Bionic Monster knocks King Seesaw into a deep ravine, at the same time causing a landslide. The crashing boulders cover the fallen King.

mission: desperation

The professor & the reporter confer.

"I'll test your metal, you garage mechanic's Godzilla!" King Seesaw roars at Bionic Monster.

Durable King of the Monsters, now 21 Years Old and Still Going Strong.

"We must launch an assault on the alien laboratory!" declares the professor.

The reporter nods in assent. "It's our only hope."

"Then we must act quickly!" adds a bodyguard. And together the 3 of them sneak into the laboratory of the spacemen.

"The controls that activate the Bionic Monster—we must find them and put them out of order," says the professor.

They start searching in 3 differnt directions.

But all are caught by the wary aliens!

They struggle—but in vain.

One by one they are forced into chains, the chains fastened to benches. Frustratingly, the benches face the very TV monitors & controls of the Bionic Monster which they had sought.

the challenge of godzilla

Godzilla emerges again to combat Bionic Monster and its formidable array of death devices.

Bionic Monster is a literal arsenal of deadly weapons.

Remember Son of Kong and how, in his simian way, he boxed with the cave bear & various dinosaurs on Skull Island? Well, shades of Willis

King Seesaw sez "I'll take that Bionic Monster apart like a Jigsaw! Lemme at 'im!"

Colossal Clash of Incredible Creatures as 4 Mighty Japanese Monsters shake the Earth in their G

O'Brien, Godzilla now proceeds to box with the Bionic Monster!

Biff!
Smack!
Clout!
Oof!

They pull no punches, this pair of titans of terror, as the air is rent by their grunts & groans.

Both loose their radioactive laser beams and the air sizzles with scarlet rays.

Bionic Monster swooshes into the air like a missile.

Bionic Monster bombards Godzilla with bombs.

The jet-propelled metal giant from an alien world flies circles around Godzilla's woozy head . . .

Dives on the great Japanese horror hero . . .

Unsheathes his missile claws and zaps explosive warheads into Godzilla's weakening body.

How much more punishment can Godzilla take without collapsing?

Godzilla stumbles!

Falls!

Is it the end of a living legend?

Bionic Monster is beside himself with triumph.

In an ecstasy of inebriation at conquering the great Godzilla, Bionic Monster whirls like a dervish and gyrates his huge metallic body into a forcefield.

An impermeable shield.

Even if the fallen hope of Japan—and the world—should gain his feet again, he could not defeat Bionic Monster, wrapped as he now is in his invincible electronic cloak.

The invaders & captives alike look on, holding their breaths.

force of nature

At this dark moment a thunder storm arises.

Rain begins to pelt the earth.

Jagged lightning flashes across the sky.

Disturbed air masses boom like cannon fire.

Battle for Supremacy. Will the Terrestrial Titans Triumph or the Alien Automaton, Bionic Monster?

A bolt of lightning streaks from the tortured heavens.

It strikes Godzilla!

Will the mammoth monster be electrocuted?

No!

Like the Frankenstein Monster, Godzilla draws strength from the elements. The lightning bolt "recharges" him. With a surge he is on his feet once more, seeking to defeat his alien adversary.

am i blue?

The witnesses now witness an amazing phenomenon: as Godzilla absorbs the re-powering energy of the electricity, *his entire body lights up!*

But not white—

Blue!

More than a halo, he has an entire body-sheathing aura of blue!

As the blue flame crackles, his enormous strength is regenerated. Once more radioactive laser rays will flash from Godzilla's fiery gullet!

Bionic Monster, beware!

flight of the fiend

The Bionic Monster, sensing danger from his angry adversary, takes to the air.

Had you forgotten about King Seesaw? Well, he'd only been resting—now he pops out of the ravine and comes to the aid of Godzilla.

Godzilla & King Seesaw—allies!

Terrestrial allies against the alien metal monster. 2 to 1.

The formidable pair prepares to fight the evil emissary of the invading spacemen.

Godzilla's first act is to transform his new electrical energy into an all-powerful magnetic forcefield.

"You think you gotta forcefield, Bionic Monster? Hm! Anything you can do I can do better!" seem to be the thoughts passing thru Godzilla's brobdingnagian brain.

the aliens alarmed

The diabolical spacemen, monitoring the battle of the behemoths on their videoscreen, have seen by now that their "Goliath" may be no match for two Earth monsters so after a hasty council of war the decision is reached that retreat may be preferable to further attack.

Fingers fly on the master keyboard and the Bionic Monster, guided robot that it is, begins to retreat.

Rather, Bionic Monster *attempts* to retreat. But Godzilla is too much for the metal monstrosity.

Time & time again, Godzilla with his powerful forcefield frustrates the movements of the Bionic Monster.

The alien technicians are frantic.

They cannot properly control their creation.

Who, on their conquest-bent planet, would have believed the Earthmen would have such a powerful ally?

the terrible trio

The end is now nigh. Godzilla grabs King Seesaw rams.

The Bionic Monster is momentarily immobilized, thrown off balance.

Godzilla has the titanium titan in a hammerlock.

The lion monster keeps butting Bionic Monster in the chestplate.

Bionic Monster, alien automaton that it is, attempts to obey the signals given it by the controling machinery.

But Bionic Monster's attempt to free himself from the grip of Godzilla and the punishing blows of King Seesaw is futile.

Bionic Monster, if you could think for yourself, now would be the time for you to despair.

To offer a prayer to whatever Gods you may know.

For your doom lies in the huge brown crushing paws of Godzilla.

last of the bigtime blowhards

Bionic Monster's end is in sight.

His moments numbered.

His fate sealed.

Godzilla flexes his muscles.

This scene is so active it's positively radioactive! Godzilla gets roasted—but not by Dean Martin

Horrified Humans run for their Lives as Bionic Monster & King Seesaw attempt to make Mincemeat of each other. Or, in the case of Bionic Monster, mince-metal.

They ripple like waves on the sea.

Inexorably Godzilla tightens his grip around the head of Bionic Monster.

At this point he could no doubt rip it clean off with one huge yank. But Godzilla is not a Yank, he is a Japanese. So—

Slowly he *twists.*

There is a grinding of metal, a bursting of transistor tubes, a short-circuiting thruout his electronic body.

The exotic odor of ozone fills the air.

Regan's head in THE EXORCIST turned 360° without twisting off her neck—but Bionic Monster has no supernatural power to save him now!

Only alien power.

And it is not enough.

There is one final metal-scraping *crunch*... and Godzilla has defeated Bionic Monster.

Destroyed him.

In a blaze & roar of electrical conflagration, *the entire head of Bionic Monster blows up & blows off!*

aftermath

The captives escape from the aliens.

When the professor et al are a safe distance from the underground laboratory they have the satisfaction of seeing it explode and be blown sky high.

Godzilla, his duty well done, returns to the somnolent solitude of the ocean depths, to drowse till perhaps humanity needs his super-strength another time.

King Seesaw shakes his shaggy head and heads back for the seaside cliff from which he had been awakened in Earth's perilous time of need.

A gentle rockslide covers the leonine King.

Will Seesaw ever be needed again to champion humanity against an alien enemy? Only time—and Cinema Shares Releasing Co.—can tell.

But if it comes to pass, it will no doubt be another exciting chapter in future filmic history!

the shriners celebrate

At the shrine of King Seesaw the professor, his nephew, a girl student & the bodyguard all join with the high priest & his daughter to celebrate the saving of the Earth.

All is tranquility once more in the Land of the Rising Sun.

The sun has set on a never-to-be-forgotten nightmare.

END

CHRIS LEE DANFORTH'S PAL & SUPERMEN

...meet robert bloch in metropolis

by paul linden

3 on the Lunar Surface... 'way back in 1929! Fritz Lang rocketed them there in WOMAN IN THE MOON.

The Late Fritz Lang's Dragon belches flame at SIEGFRIED in the legendary battle between man & beast.

11 TOP fantasy personalities were inducted, last December, into the Science Fiction, Horror & Fantasy Hall of Fame, at a ceremonial luncheon banquet in Hollywood.

The date was 5 December 1976 and, had he lived but a few months more, it would have been the 86th birthday of the late Fritz Lang, a fact which FM's editor acknowledged when he made the speech in conjunction with Lang's induction into the Roll of Honor.

Said Forry: "Exactly 50 years ago, probably to this very month, I was awed to see the shape of things to come projected 100 years ahead of time before my very eyes in the miracle film of 1926, METROPOLIS. Not long after I was transported into the enchanted past, into the world of Teutonic legendry, to a land of gnome-kings & cloaks of invisibility, the fire-breathing Fafnir & the magic of dragon's blood, the invincible sword of Siegfried, a superman of ancient lore. Gradually I learned of DR. MABUSE and THE WEARY DEATH and was taken to Heaven when LILIOM died and I followed him there on the screen.

"In 1929, 40 years before the reality of that first great step for Humanity as a man set his foot upon the Moon, another man, in WOMAN IN THE MOON, rocketed audiences to the lunar surface . . . and invented Countdown in the process.

"In the beginning, when I was only 10 or a

Christopher Lee cracks up Superman Alyn.

young teenager, I didn't pay any attention to directors. Only gradually did I come to realize that one man—one genius—was behind so many of the pictures that I admired.

"Fritz Lang.

"The Austrian director who discovered Peter Lorre and, in introducing him in *M*, launched him on his career, a career in which, early on, he became known as 'The Lord High Minister of All That Is Sinister'."

Forry spoke of Lang's directorial qualities as innovator & perfectionist and how his work would survive and entertain generations yet unborn.

luncheon with lee

Before the ceremonies began I had the rare experience of being seated at a table with Christopher Lee, Robert Bloch, Forry Ackerman & Wendayne "Rocket to the Rue Morgue" Wahrman. As might be expected, Mr. Lee dominated the conversation with his witty anecdotes & amusing remarks. He had parked his car in a dungeon several levels below the hotel, in a gray concrete area reminiscent of the underground world of the workers in METROPOLIS, and reported that he was alarmed to see signs reading, "DANGER—Maximum Height 6 Feet 3 Inches." Which is, of course, just about his height!

And, as Mr. Lee exited from the elevator, the doors started to prematurely close on him. "The result was," he laughed, "that I came bursting thru the doors in a fashion which you have seen me do before on several occasions—on the screen."

As the subject had touched on Mr. Lee's Dracula roles, it was a perfect cue for Forry Ackerman to speak up, saying, "When I was in Paris a couple months ago I had an absolutely miserable time, in bed a week with bronchial pneumonia, but the one good thing that happened before my temperature shot up to a 103.5 fever, was that I saw you in DRACULA, FATHER & SON."

As Forry has gone on record saying that Lee appears more as Dracula in this film than all his Hammer pictures put together, and that he is terrific in the role, I imagine he was somewhat taken aback (altho he remained unperturbed) when Mr. Lee at once launched into a diatribe about how upset he was with the title & publicity for the picture because "of course I don't play Dracula at all. It's an entirely different character. I'm simply a vampire who's been undead for 500 years. I don't even particularly resemble Dracula. In my contract it *specified* that this wouldn't be advertised as a Dracula picture."

One expected his eyes to momentarily turn crimson with rage.

"However," he consoled himself, "I'm told it's the second biggest hit in Paris at the presentime . . . running in 9 different theaters simultaneously."

I asked Forry privately later what he had to say about Mr. Lee's remarks. "You could have fooled me," he said. "He looked about as much like Dracula to me as Bela Lugosi did when he was playing the pseudo-vampire in MARK OF THE VAMPIRE. All I can say is, if you've enjoyed Christopher Lee in his various Dracula films, you'll love him in DRACULA, FATHER & SON. I did!"

roll of honor

One by one (except in the case of Jerome Siegel & Joe Shuster) the important personages stepped up to be inducted into the Science Fiction, Horror & Fantasy Hall of Fame:

Bob (Cecil the Seasick Sea Serpent) Clampett, introduced by Jack (Captain America) Kirby. Clampett credited the dinosaurs in THE LOST WORLD with having been his inspiration for his famous puppetry.

Siegel & Shuster, the creators of the world famous comicbook character Superman, were introduced by the cinematic incarnation of their own character, the dearly beloved Kirk Alyn. (Bob Bloch commented on the occasion, "Without Siegel & Shuster, Kirk Alyn never would have had his first suit of long underwear!")

Jay (Caligula) Robinson, who recently appeared as a campy vampire and is now a Saturday TV hit as "Dr. Shrinker", was introduced by Eric (FM's original Answer Man) Hoffman.

Jim Danforth, America's greatest stop-motion artist, was introduced by the animated tongue of George Clayton (LOGAN'S RUN) Johnson.

George (WAR OF THE WORLDS) Pal was in the capable hands of a fellow fantasy film director, Curtis (QUEEN OF BLOOD) Harrington.

And Christopher Lee was presented by Douglas Wright, Founder of the Hall of Fame.

lee's speech: the man with the golden tongue

Tall, impressive, imperious, Christopher Lee strode to the lectern to respond to Wright's homage. "There have been a host of brilliant personalities over the years," he acknowledged. "Wegener, Schreck, Krauss, Veidt, Lorre and, of course, the greatest of them all, Lon Chaney Sr. Dear Boris. And Bela Lugosi, whom I never had the privilege of meeting. The roster should be read with a roll of drums for this greatest & most imaginative talent since cinema began. The fantasy field has always been the most popular of all and has been kept going by its stars so that today we have THE OMEN and the many other supernatural stories enacted on the screen."

Following Lee, Curtis Harrington introduced George Pal, agreeing with the previous inductee that the horror players & people associated with films of the fantastic were indeed a rare & wonderful breed. He characterized George Pal's dedication to the field as "marvelous." Pal, responding, said he found it difficult to follow people like

Brontosaurus from the silent LOST WORLD, the Classic that was the Inspiration of— (read the Feature and find out)!

Lee, Forry & Bloch, so briefly expressed his thanks and accepted his scroll, the last of *many* which he received in 1976 from the Count Dracula Society, the Equicon/Filmcon, the Animators' Society and the Science Fiction, Fantasy & Horror Film Academy.

bloch that pun

Forry Ackerman's introduction of Robert Bloch was not the last item on the program but I have saved it till the end as I was afraid otherwise you might die laughing before you finished this report.

When JACK THE RIPPER . . . was a little nipper . . . who do you think gave him his first scalpel?—and taught him to play "Doctor" with his little sister?

Robert Bloch.

When Bobby Bloch fashioned his first mudpie— No, folks, it wasn't Rabbi Loew who created the Golem, 'twas Robby Bloch.

When Dr. Caligari opened his cabinet, who do you think he found sleeping there? Well, I can tell you it wasn't Goldilocks.

And who do you think recommended Mr. Hyde to Dr. Jekyll when he asked for a good physician to cure hickies?

SIEGFRIED, the Original Superman of Sword & Sorcery.

10 Honorees: Left to Right, Bob (Cecil the Seasick Sea Serpent) Clampett, Jim (Ace Animator) Danforth, Geo. (WAR OF THE WORLDS) Pal, CHRISTOPHER (Wicker Man, Wicked Man, Terrific Man) LEE, Forrest J (who he?) Ackerman, Joe (Superman Artist) Shuster, Robert ("Anything-but-PSYCHO") Bloch, Jay (Dr. Shrinker) Robinson, Jerry (Superman Author) Siegel . . . and the Founder & President of the International Science Fiction, Horror & Fantasy Society, Doug Wright.

Robert Bloch.

If Edgar Allen Poe had married Mary Shelley, their son could very well have been Robert Bloch. In fact, he could very well have been Robert Bloch even if they hadn't *got married.*

It is a little known fact that Robert Bloch wrote Dracula . . . but he was very disappointed that Dracula never wrote back. Either that or the U.S. Post Office, with its notorious inefficiency, failed to deliver the letter.

The only reason he didn't write "Frankenstein" —he could have—was that the Finance Co. had repossessed his quill pen for ducking his payment that month. Things were like that in 1816.

So much for the facts in the case of M. Valdemar—er, Robert Bloch.

Now for the fantasy.

In the history of the cinema, 2 showers will always be remembered: Al Jolson's "April Showers" and the shower that caused the plumbers' union to sue Robert Bloch. After Bloch plumbed the depths of human degradation in the famous shower sequence in PSYCHO, the installation of shower stalls was stalled for 2 years.

When asked by a Hollywood columnist what the favorite role was of her entire career, Joan Crawford unhesitatingly answered: "STRAIT-JACKET . . . and Robert Bloch should have been in it."

He could have written THE STING; instead, he wrote THE DEADLY BEES.

His green thumb stood him in good stead when he scripted TORTURE GARDEN. The thumb wasn't originally green but it turned that color several years after he removed it from its original owner and pickled it in the formaldehyde.

Robert Bloch has provided unforgettable vehicles for Christopher Lee & Peter Cushing. His talents have been recognized & employed by Gene "Star Trek" Roddenberry & Rod "Twilight Zone" Serling. He was a great good friend of 2 giants of the motion picture industry, the lamentedly late Boris Karloff & the recently deceased Fritz Lang.

He has a standing order with the Blood Bank for a withdrawal of a quart a day and when he writes he hones an icicle to a sharp point, as sharp as his wit.

The science fiction field has honored him with its Oscar, a Hugo; the Count Dracula Society's Ann Radcliffe Award; a special scroll from the Mystery Writers of America; the World Fantasy Life Award. He was also the recipient—from my hands, I am honored to say—of the first award, created by Dr Walter J. Daugherty twenty years ago, known as the Big Heart Award, and while it is terribly tempting to make some light banter about the heart being displayed in a goldfish bowl or something, I wish to be completely serious now. The Award was given to Robert Bloch for his humanitarianism and was well-deserved. For all the macabre monstrosities Robert Bloch has loosed upon the motion picture screen to entertain us; for all the madmen, mayhem & murder he has conjured up to thrill & chill audiences the world 'round for ages' we are truly grateful and attempt to express our gratitude here, now, by inducting him into the Science Fiction, Horror & Fantasy Hall of Fame.

END

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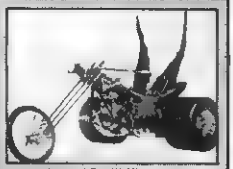

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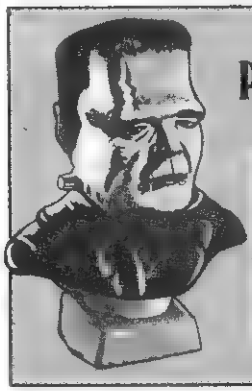

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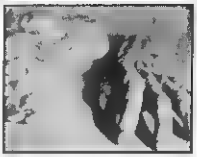

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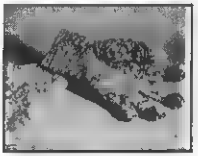

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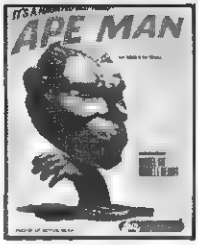

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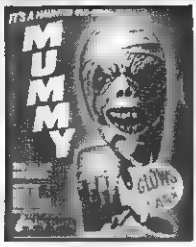

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Creatures from a pit of unspeakable horror crawl amongst mankind, sucking life from our bones. #21047/$1.00

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START ON THESE GREATS!

HOSPITAL HORROR
The setting is a hospital, with unearthly goings-on within torture and fiends abound! #21045/$1.00

DRACULA RETURNS
Right where the original left off! Using the technology of modern science 2 scientists reincarnate Dracula! #2106/95¢

HAND OF DRACULA
It began as a scavenger hunt in a funeral parlor. The director's bizarre ideas made Dracula shudder! #21042/$1.25

GHOUL LOVER
The incredible Dr. Von Cosel brings a beautiful young girl back to life for a fiendish purpose #21050/$1.00

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From under the earth come 10' tall man-monsters, the Minions of Rahu. Will keep you tranced #21051/$1.00

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A return to the characters of Mary Shelley in this first serious sequel to the classic #21052/$1.00

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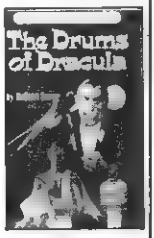
A scientist is very unsure that vampires walk the earth. That is, until he meets Dracula. #21087/95¢

DRACULA'S BROTHERS
A flock of Vampire Bats were on a rampage. Would Dracula stop them if it meant war against his brothers? #21133/95¢

DRACULA'S GOLD
Is the mysterious woman in white, who lurks in the shadows, the deadly slasher or is Dracula the killer? #21134/95¢

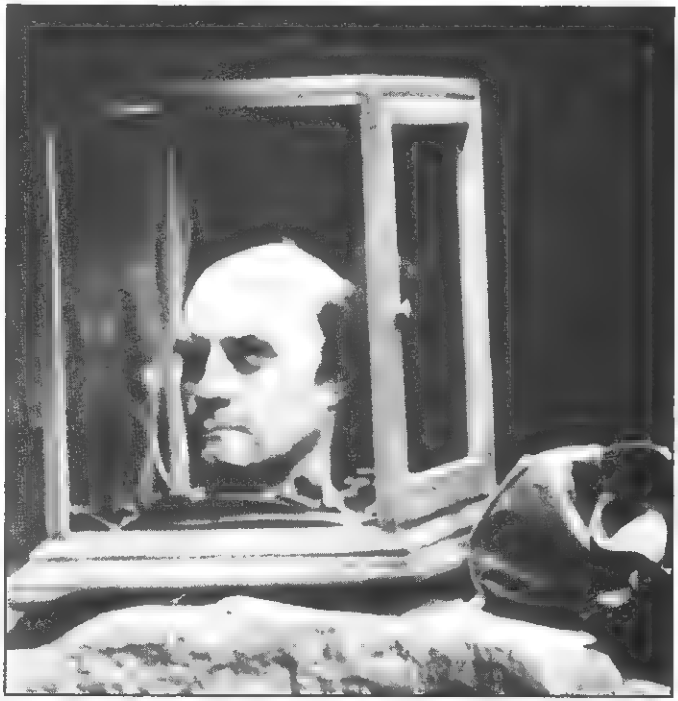


DRUMS OF DRACULA
Daddy Bones was a Voodoo priest and even Dracula felt helpless against a hoard of Devildolls and Zombies! #21135/95¢

To order any of these items, please see last page of this magazine for convenient RUSH ORDER FORM.

MYSTERY PHOTO NUMBER 98

HEAD OR TAIL?



IF YOU flip over this pic, maybe you won't flop in this contest. Is the head in the box from THE MADMEN OF MANDORAS?

Is he THE MAN WHO RECLAIMED HIS HEAD?

Is it the head in the satchel from NIGHT MUST FALL?

If all these don't strike you as the right answer, try re-arranging the letters in SAW ODD SHARK and maybe you'll catch onto the right title. Let us know on a ghostcard and check future issues to find if your name's in print.

ANSWER

MYSTERY PHOTO No. 97

The movie lastime was I LOVE A MYSTERY.

Among those filmonster fans who correctly identified Mystery Photo #96 as from NIGHT OF THE LIVING DEAD were BRIAN HOLLAND, MICHAEL GRAFF, STEVE EALSON, MIKE GALLUCCI, PAUL MINTURN, SAUL FISCHER, DAVID M. BRADLEY, DANA GOULD, STEPHEN McCARTHY and JOE & ANN AGUIAR.

first there was "the birth of a nation"
then "gone with the wind"

NOW KENTUCKY FRIED MOVIE!

Wife of the Gorilla. Elaine Baker combs ruffled fur of her ruffian husband just before Rick gets into the thick of the fray.

ad Actor! Dino the Gorgeous Gorilla stalks off the tage (in his stalking feet) in a rage after John Lan-is (left) refused to give him a lunch break. "The stime I gave you a break," John complained, "you broke up 24 lunches!"

KONG! Dino demonstrates he has a way with dis. In fact, after this scene they were never seen again.

Scripters of THE KENTUCKY FRIED MOVIE explain scene to puzzled anthropoid. Seems the Gorilla kept wanting to pad his part... also his shoulders, his chest, etc.

Dino explodes like a keg of Din-o-mite and technicians almost die of fright!

YOU loved him in SCHLOCK.

Ape-plauded him as KING KONG.

Now Rick Baker, Monster Maker, breaks all bounds in the Role He Was Born to Play: DINO the Mad Gorilla. And he's only in one of the many hilarious episodes in this mad mad mad mad mad mad movie.

See! The wildest comedy since the Marx Bros. got on their Marx...

The craziest comedy since Abbott & Costello met Charo & Liberace...

The wackiest comedy since Olsen & Johnson made the farce that was their Finnish: HELSINKI'S POPPIN'...

The most horrifying comedy since Ackerman teamed up with Warren:

KENTUCKY FRIED MOVIE!

More kernels of laughter than a cob of corn.

More colonels of laughter than Colonel Sanders playing chicken.

10 years in the making!

10 reels (on the cutting room floor)!

Stars of the future (the late 21st Century) and a Cast of Tens!

If you don't laff yourself silly, your putty will be refunded!

END

THE BLACK CAT

8 LIVES DOWN for the Black Cat. One to go! In the First 8 Pages of this Classic Filmbook, which began in issue #134, Bela & Boris head for a clash that comes to a crashing climax in the conclusion of the story in these final pages.

Chapter 1 told of "The Mysterious Stranger."

Chapter 2, "The Greatest Graveyard in the World."

Chapter 3, "House of Doom."

Chapter 4, "The Satanist."

Chapter 5, "'You Are Mad!'"

Vitus Verdegast (BELA LUGOSI) is a sadly sinister figure—"lean & gaunt, with a pallid face that might have seemed expressionless but for the eyes, which were dark & singularly piercing. Something about him was . . . uncanny"—and our introduction to this intense man comes aboard a train to Vizhegrad. He strikes up a conversation with a young husband & wife, Peter Alison (David Manners, of DRACULA and THE MUMMY fame) and Joan Alison (Jacqueline Wells).

As a result of an accident, the Alisons & Verdegast wind up together in an ultra-modern house constructed on the site of Ft. Marmaros, a dread spectre of World War 1. The master of the macabre mansion is Hjalmar Poelzig (BORIS KARLOFF).

Verdegast has survived 15 years of ghastly horror to settle an old debt with Poelzig.

Follow the black cat.

"Not at all," Poelzig murmured.

There was a momentary silence, then Alison spoke again.

"You have a very interesting house, Herr Poelzig," he remarked in an attempt to make conversation. "It has an atmosphere — an atmosphere all its own—"

"An atmosphere hard to describe, eh?" put in Verdegast with a dark glance at their host. "It may well be an atmosphere of—death. This place, remember, was built on the foundations of that same Ft. Marmaros which our unfortunate friend, the bus driver, described so vividly. Herr Poelzig commanded Marmaros during the war. He held the rank of Engineer. It was a high rank—I don't think there is one equivalent in your American Army.

"As for the house being interesting in itself," he added, "well, that is not surprising. Herr Poelzig is one of this country's greatest architects."

Poelzig bowed.

"And Dr. Verdegast, Mr. Alison, was one of its greatest surgeons before the war," he remarked.

"I'm afraid I can lay claim to any exceptional distinction," Peter said with a smile. "But I'm one of America's most prolific writers of unimportant books. I am a writer of mystery stories and thrillers. Er—Herr Poelzig, I want to thank you for your hospitality, and if you can really put us up here—"

"Of course," his host interrupted gravely. "It is no trouble at all. Let me show you your room. And Verdegast, you had better come, too. I will show you yours at the same time." He led them to a couple of rooms which were next door to each other, then bade them goodnight.

Alone in his room, Peter Alison prepared to retire but before he could take off his clothes, Verdegast called to him through a communicating door.

"I say, Alison, my room adjoins your wife's. If you would like to be near her, you had better occupy mine—yes?"

The mystery writer thanked him warmly and they changed rooms. A minute or two later Alison, in bed, heard a door open—not the communicating door this time, but one that faced the corridor.

A tall, gaunt figure crossed the threshold and came slowly towards Peter Alison's bedside. Peter sat up, a cold sweat of alarm breaking out on his forehead as a lisping voice fraught with menace said:

"And now, Vitus, we have something to settle, we two!"

Chapter 6
THE CATACOMBS

In the gloom, of course, Poelzig imagined he was addressing the doctor. Peter realized this, and Poelzig discovered his mistake immediately afterwards, for the communicating door in the far wall had not been closed and suddenly it was pulledwide on its hinges, the light from the next room falling on the faces of the young author and the ex-commandant of Ft. Marmaros.

Poelzig started and swung round. In the doorway between the two rooms stood Verdegast, a grim smile playing around his mouth.

"You were speaking to me, Hjalmar?"

Poelzig muttered some apology to Peter Alison and then walked across to join Verdegast in the adjacent room. The door closed behind the two of them and, alone again, Peter mopped his brow.

"I wish I'd gone to Niagara Falls for my honeymoon," he groaned.

In the next room, Verdegast took up his former conversation with Poelzig as though it had never been interrupted.

"Where is my wife?" he repeated.

Poelzig looked at him in silence for a long moment, then nodded slowly.

"Very well, Vitus," he muttered, "I shall take you to her."

He turned and made his way from the room and Verdegast followed eagerly but warily. They walked the length of the corridor and at the end of it Poelzig stopped before a massive door of steel which he unfastened by twisting the dial of a curious lock.

The door moved silently on well-oiled hinges. It was like the door of a strongroom but here was no vault stuffed with notes and coins. Instead, Verdegast found himself at the head of an iron staircase which led down, deep down.

Poelzig thumbed a switch and several flights of the deep staircase became illuminated by lights that were dim and subdued when compared with those in the upper rooms of the house.

"This was the entrance to the guns, Vitus," said Poelzig, after they had been descending for 30 seconds or more. "Perhaps you do not recognize it? You know, I can still sense imminent death here, and death there still is. You remember how the fort was undermined so that it could be blown up during a retreat? Well, it is just as much undermined today as it ever was."

They reached the foot of the stairs and passed into a vault-like chamber on the wall of which was a solid switchboard.

A game of chess—or a game of death?

Supremely self-confident, LUGOSI & KARLOFF answer all questions.

"You haven't forgotten that," Poelzig remarked. "It is the switchboard operating the buried mines. Throw that red switch and within a few minutes the foundations of Marmaros, my house, my servants — all of us — would be dynamited into eternity."

He walked on an entered another room.

"This is the old turret-room for the long-range guns," he said. "The guns of Ft. Marmaros are all gone but the turrets are still here."

Verdegast looked about him. It was cold and bleak down here, a realm of stone and steel, with powerful beams and buttresses.

Chapter 7
"THE LIVING DEAD"

"My wife, Poelzig! Why don't you take me to her?" Verdegast demanded. For answer, the "Monster" of Marmaros stepped over to the wall and his hand touched a hidden spring. Instantly a panel slid aside to reveal a niche in the stonework, a niche which had been covered by Poelzig with plate glass.

Behind that transparent sheet stood a kind of sarcophagus in an upright position; and within the coffin was the body of . . . the doctor's wife. She was richly gowned in a strange, medieval costume, and as young as when he had last seen her 18 long years ago!

If only those silent lips could have spoken—if only those sightless eyes could have turned towards him with the look of tenderness which he had once known in them. But she was dead, dead—and, beautiful as she was, there was something horrifying in seeing her like ths, embalmed within these grim walls!

"You see, Vitus, I have cared for her tenderly and well," came the low, deliberate voice of Poelzig. "She died a few years after the war—of pneumonia. She was never very strong, you know. Is she not beautiful? I wanted to keep her beauty for all time. I loved her, too, Vitus . . ."

"And the child?" questioned Verdegast, shaking with emotion. "Karen?"

"Dead!"

"Lies! All lies!", shouted Vitus, tears in his eyes. "You killed them, as I'm about to kill you!"

The Doctor backed up, pulling a gun from his robe pocket. Suddenly, a black cat appeared, casting its shadow on the glass charts behind the Doctor. Verdegast, a victim of one of the most common phobias—an all-consuming fear of cats—threw his hands up across his face and fell backward into the glass chart. Poelzig calmly went over and picked up the gun from where it had fallen. Verdegast pulled himself out of the smashed glass, his will totally broken.

"Come, Vitus. Are we men or children?" began the ex-master of Marmaros as the two started back up the spiral staircase. "You say your soul was killed. And what of me? Did we not both die here in Marmaros 15 years ago? Are we not both . . . the living dead?"

Slowly, they made their way back upstairs.

After Verdegast was safely deposited in his room, Poelzig returned to his own and inadvertently awakened his sleeping wife.

"What is it, Hjalmar" she asked sleepily.

"Nothing, Karen. Only an accident on the road below."

It was Verdegast's daughter, Karen *(Lucille Lund)*!

She returned to sleep as Poelzig picked up a book and began to read. The chapter was titled "The Rites of Lucifer". It began:

In the night in the dark of the moon, the high priest assembles his followers.

Chapter 8
CHESS GAME OF DEATH

The following morning, Verdegast went to Joan's room to see how she was feeling but her thoughts were only of Peter. Poelzig soon joined them but Verdegast quickly spirited him out into the corridor.

"Poelzig," said the doctor threateningly, "you are interested in that girl?"

"Interested?" he echoed. "Well, yes—spiritually."

Don't lie!" Verdegast breathed. "There was nothing spiritual in your eyes when you looked at her just now. You plan to keep her here!"

"Yes, Vitus, I do. But not for long. Tonight is the dark of the moon. You would not understand, but we shall gather and—perhaps you'd better join us. The ceremony may interest you."

Verdegast realized that he was talking to a madman; high priest of some dark, Satanic cult which had grown from the ruins of this war-shattered land.

"I intend to let the girl go!" he said, challengingly.

"Do you dare play chess for her?"

"Yes. Provided that if I win, they are free to go."

"Yon won't win, Vitus," Replied Poelzig in a menacing tone.

The game began.

Chapter 9
"EVEN THE PHONE IS DEAD"

Meanwhile, Peter had spoken to Joan and they both decided to leave as soon as possible. There was something about the house and this man Poelzig that made them uneasy.

He left Joan's room and found his host and the mysterious Dr. Verdegast engaged in a game of chess.

"Herr Poelzig," Peter began, "you have been very kind but Mrs. Alison and I wish to go on to Goemboes. If you have a car, would it be too much to ask you to . . "

His host checked him. "I am sorry, my friend, but my car is out of commission."

"Then perhaps I could use the phone?" said Peter with suspicion in his voice.

"That is impossible, too," came the deliberate reply. "The phone is dead. We were unable to communicate with the police last night about the accident. Yes, Verdegast," he added meaningfully, turning to the doctor, "even the phone is dead."

Peter whirled angrily and ran up the stairs to Joan's room.

"Come on," he called, "we're getting out of here. Fast!"

Chapter 10
CHECKMATE

Downstairs, the fateful chessgame came to an end.

"Checkmate, Vitus!" gloated Poelzig. "You lose!"

Peter and Joan Alison's attempt to leave was thwarted by the Majordomo and three male servants. A blow sent Peter hurtling to the floor. Joan recoiled, then screamed out and rushed to her fallen husband. She was seized by one of the servants and overpowered. Then, in sheer terror, she fainted.

"Take her to her room. This evening, let the maids dress her in ceremonial raiment. It Will be the firstime for many moons that there has been a sacrifice. Sandomir, take Herr Alison below and keep watch over him."

Chapter 11
THE DEVIL CULT

No violence had been directed against Dr. Verdegast but he knew that Poelzig

BELA contemplates the future . . . and finds it dark.

Together thru Eternity: KARLOFF and THE BLACK CAT.

BELA puts down his fist!

and the servants were constantly watching him. Then evening descended and, with the coming of darkess, people began to arrive at the strange house built on the foundations of Ft. Marmaros. Queer, silent people.

From listening to snatches of their conversation he was able to piece together a fair idea of what was to take place—and he was filled with a feeling of horror.

His immediate concern was to seek out Joan and his chance came when Poelzig and his servants were engaged in making final arrangements for the ceremony at which the head of this evil house was to officiate. Verdegast slipped away and, stealing upstairs, gained entrance to Joan Alison's room.

The door had been locked from the outside but the key was still in its socket and, turning it, he crossed the threshold. Next instant he was face to face with Peter Alison's wife.

The girl was dressed in a gown of medieval mode. Her features were white and strained and she had been weeping. As she saw Verdegast a low cry escaped her.

"*You* brought us here!" she panted "He is *your* friend—that man Poelzig —"

He closed the door swiftly and motioned her to be quiet.

"Poelzig was *never* my friend," he denied. "It is true that I brought you here but I had no choice, owing to the accident. This was the only habitation for miles around."

He paused, and his eyes seemed to smoulder.

"Besides," he said, "I had no idea, then, that Poelzig was a mad beast. I came for a recokning but I did not know what he had become. Listen, he is the leader of a vile cult. There are people in the hall below — they are worshippers of the devil and Poelzig is their master!"

His voice shook. He was laboring under the stress of some great emotion.

"How long this cult has been in existence I cannot say. But human sacrifice is one of its rituals. Deep below this house I have seen my wife—lifeless and embalmed. Somewhere in those same underground regions is the body of my daughter, Karen. Poelzig has told me that they died naturally but I know otherwise now. They were victims of his fiendish cult! Oh, if only my hands were around his throat!"

Joan drew back, amazed and terrified by Verdegast's ghastly revelation.

"You wonder why I did not try to kill him when I found out?" he went on. "It was because of you and your husband. First I am going to see that you get away. Then—then I shall deal with Poelzig."

Joan Alison's hand raised to her throat.

"Human sacrifice!" She choked over the words. "You mean that I—"

"Yes, that is the fate he plans for you. What he intends to do to your husband and Thamal and myself I do not know. Keep us here as prisoners, perhaps—until the next dark of the moon when one of us will go the way of his other victoms. Yes, that's it—he means to sacrifice us one by one! And tonight it will be *you* unless we can get you away!"

Again a cry escaped her and she swayed as if on the verge of fainting once more. Stepping forward quickly, he caught hold of her by the arms and cursed himself for a fool. He should not have painted so vivid a picture of the danger she was in. He had frightened her almost out of her wits.

"Be brave, child," he said. "It is your only chance. There used to be a way out of Ft. Marmaros by the turret-rooms. If the passage still exists, we can make our escape by it."

With those words, he left.

Chapter 12
DAUGHTER OF HORROR

But no sooner had the outside door closed than an inner one opened, revealing Karen Poelzig on the other side.

"Who are you?" Joan asked.

"Karen."

"Karen Verdegast?"

"Yes."

"I know your father," Joan ventured.

"Impossible. My father died in prison. I was very young."

"Your father isn't dead. He's in this very house!"

Just then there was a burst of air and noise as Poelzig stormed into the room. Snatching Karen by the arm he dragged her into the adjoining room. Through the door, Joan could hear Karen scream.

"No, No, Hjalmar.....Please!"

Joan buried her face in her hands as one last, long horrible shriek penetrated the night air.

Chapter 13
THE BLACK MASS

When Poelzig returned, he called to his servants to carry Joan down to the ceremonial altar. She struggled valiantly but was helpless to prevent them from placing her on the altar.

The high priest was about to perform the sacrifice when, for no apparent reason, one of the devil worshippers in the congregation screamed with terror at some unknown thing. The members of the evil cult, including Poelzig, rushed forward to attend her. Verdegast and Thamal, who had hidden themselves behind a curtain, took advantage of the diversion and spirited Joan down the spiral stairs to the cellar.

At the foot of the stairway they spotted Sandomir, leaning against the wall. At the sight of the three fugitives a hoarse cry broke from his lips and with a quick movement he whipped out

Actually, it was the cat that was acting—*he was afraid of BELA!*

an automatic. Thamal charged down at him, brushing past Verdegast and Joan.

There was a blast of flame and a report that seemed to arouse a thousand echoes. Mortally wounded, the giant manservant blundered onward, using his fist as he might have used a hammer. Sandomir dropped to the floor.

Verdegast stared down for a moment at his loyal servant, then he and Joan proceeded into the next room. Lying on a table was the body of Karen Verdegast. The doctor let out a cry of agony as he gazed at his daughter's inert figure.

Chapter 14
THE EMBALMING RACK

Suddenly, Poelzig entered the room. Verdegast screamed again as he charged at the Engineer and the two locked together in deadly combat.

In the other room, with an effort that only he could have made, Thamal lurched to his feet. Blood gushing from his mouth, he staggered into the room in which his master and the maniacal Poelzig were fighting and bashed his fist against the back of the high priest's skull. The two men fell together. Thamal lay dead. Poelzig was pinned under his huge weight.

Verdegast rose slowly to his feet and, as he stood over the two figures on the floor, he realized that his moment of revenge had come. First he locked the door and threw down the key. Then he dragged Poelzig out from under his servant and tied him to an embalming rack. The Engineer awakened as Verdegast was ripping the shirt from his body.

"Do you know what I'm going to do now? Did you ever see an animal skinned alive, Hjalmar?" His ancient enemy pierced him with a gaze like a pinned butterfly. He gloated with grim satisfaction. *"That's what I'm going to do. Rip the skin from your body. Slowly. Bit by bit!"*

Joan, trapped in the room, watched through horrified eyes as Verdegast took a scalpel and began to strip the skin from Poelzig's pale cheek. The gruesome spectacle was too much for her and, as she turned her face away, she spotted the key to the locked door wedged under the body of Thamal. She rushed to try to retrieve it but her frail strength was not equal to the task of moving the giant corpse.

"Let me help you," Verdegast volunteered, momentarily interrupting revenge and walking to her side.

As they both tried to obtain the key, Peter, who had escaped from the room in which he had been held, arrived at the great door. He peered through the barred window and saw what appeared to be Verdegast and Joan struggling together. Think the worst, he aimed at the Doctor the gun he had managed to find, and pulled the trigger.

Chapter 15
THE FATAL SWITCH

"He wanted to help us!" Joan shouted in horror as Verdegast clasped his side and gasped with pain.

Wrenching the key free, Joan unlocked the door.

"You poor fool," murmered the wounded doctor. "I only tried to help you. Now go! Please! Go!"

Peter and Joan fled through the underground escape tunnel of Marmaros, the fort of madness, mayhem, murder and the macabre. With a queer smile on his face, Verdegast moved toward the switchboard

"It's the *red switch,* isn't it, Hjalmar? The red switch ignites the dynamite. Five minutes — and Marmaros — and you and I—your whole rotten cult—will be no more . . ."

His voice and strength were failing. He reached for the fatal lever and drew it down, then leaned weakly against the wall. A shrill buzz of electricity issued from the instrument beside which he stood and Verdegast smiled hollowly across at the wild-eyed Poelzig.

Out on the road, below the haunted Hill of Marmaros, Peter Alison and Joan ran through the night in the direction of Vizhegrad. Suddenly, while they were running, a deep rumbling erupted behind them, swelling into the ear splitting roar of an explosion.

Concussion followed concussion. The earth trembled beneath the young couple's feet as they came to an abrupt halt. The countryside on every hand was lit up by a fitful, quivering glare that even illuminated the ravine into which the station bus had plunged the previous fatal night.

Peter and Joan, hands joined, looked back. The house of horror was obliterated by great tongues of flame and, when darkness finally closed down over the scene once more, the eyes of the honeymooners remained fire-dazzled for some time to come. Then at last they were able to see more or less clearly again.

The fortress of Hjalmar Poelzig was gone. Gone with it the ghosts of tortured men, the corpse of Thalmar, the embalmed body of Verdegast's wife, the living body of Verdegast's daughter, the vengeance-sated soul of Vitus Verdegast, the acolytes and servants of the evil priest of Satan . . . and the diabolic Hjalmar Poelzig himself.

The very contour of the hill had changed: now it was a fresh scar, cauterized by flame; a great smouldering pockmark; a ragged hell-hole, as devoid of life as a crater on the moon.

And 9 other lives were gone, for with the breaking of the dawn, Peter and Joan knew that even THE BLACK CAT had met its END.

END

you'll shrink in terror as CALIGULA MEETS DRACULA

by eric L. hoffman

TWILIGHT ZONE JR! That's what Saturday morning TV might be called. A special time & place. Often dealing with youngsters or characters trapped in some sort of fantastic situation or lost world, Saturday morning now has a new type of HERO?!

The bad guys are having their innings thanks to Dr. Shrinker, a mad scientist doing his evil deeds for THE KROFFT SUPER-SHOW with undisguised glee.

Dr. Shrinker is a totally evil character who has set up bad housekeeping on an unchartered island. Self-styled "The World's Greatest Scientist," Shrinker has invented the Shrinking Ray, which reduces people to 6" . . . or less. The good (?) Doctor has already tried it out on 3 teenagers, whose plane has crashed on the isle. Welcoming the youngsters with open arms (and a smile borrowed from the JAWS shark), Dr. Shrinker gives his "guests" the world's most obvious (and fastest) weight-loss treatment.

Shrinker intends to use his "Shrinkies" as living proof of his genius . . . as well as part of a package deal to sell his ray to the highest bidder . . . or for one million dollars, whichever comes first.

The "Shrinkies" escape, however, and when not coping with the outsize (to them) perils of the island, try to keep out of the clutches of Shrinker and his assistant, Hugo, hoping to find a way to get back to normal size.

In the role of the fiendish Dr. Shrinker, actor Jay Robinson has done something of the impossible: he has made a villain a national favorite-not only with youngsters.

But then, Jay is something of a veteran at making villains fascinating characters.

killed by karloff

"My first Broadway stage appearance was as a heavy in a play called THE SHOT AT SLY CORNER with—how lucky can you get?—BORIS KARLOFF! That was in 1949 and I was only 18. Boris was a seemingly kindly antique dealer who moonlighted as a 'fence,' a dealer in stolen goods. I found out about his 'dark side' and began to blackmail him. I'd be getting more & more money and get nastier & nastier to Karloff, who would be quivering with the urge to kill, but didn't do a thing. I finally went too far when I tried to force him to let me marry his daughter, the one thing he loved most of all. That was too much and the kindly old man went bananas and throttled me . . . that is, strangled me with his bare hands. Boris was very specific about the term for this form of mayhem.

"Karloff was a wonderful person to work with. He was really dedicated to his craft

Mad Dr. Shrinker (Jay Robinson) imperils the world every Saturday morning. Tune in your TV for the fiendish glee!

& very encouraging to this beginner. His kindness was extraordinary. In fact, he & the rest of the cast, which included Una O'Connor, who did such marvelous work in THE INVISIBLE MAN and BRIDE OF FRANKENSTEIN, took me under their wing, so to speak.

"You know, it was Boris who made the first observation about my style. He told me that the kind of character I was portraying, a villain, was my forte. And if anybody should have known, it would be Boris Karloff.

"I have a portrait of him on my wall that he autographed for me . . . *Dear Jay—I can truthfully say that in all my long career in crime, you are the best victim I have ever throttled.* It's one of my most treasured memories, working with Karloff."

"the bone" & the boney (rathbone and thesiger)

"Basil Rathbone was actually the first star to encourage me in my acting. I'm sorry I never had the chance to work with him but I used to go backstage and watch him make up for the role of Dr. Slooper in *The Heiress,* around 1947. We'd talk and I'd watch until a few minutes before the play would begin and then I'd sit in the audience and watch Basil give a tremendous performance. He was another wonderful person.

"I've been very fortunate in working with some fantastic people on the stage. Cyril Ritchard (he was Capt. Hook in *Peter Pan,* the one with Mary Martin, and played the alien, Kreton, in *Visit to A Small Planet)*—he directed me in a comedy, *Buy Me Blue Ribbons.* I had the chance to work with Ernest Thesiger in Shakespeare's *As You Like It.* Thesiger was a fascinating performer. Those long thin hands! That face, that voice! His Dr. Pretorious in BRIDE OF FRANKENSTEIN was a delight to me so it was a real treat to work with him."

A trip to Hollywood took Jay Robinson into motion pictures . . . beginning a career in film villainy that proved Karloff to be something of a prophet.

caligula, the coagulator; or, the bloody monarch

The film that started it all was THE ROBE. As Caligula, the mad Emperor of Rome, Jay gave

He didn't "planet" that way but one day he found himself turned into a Bewitching Ape named Bandor.

a performance that electrified audiences and has been called "One of the great cult performances of the 50s."

Caligula was a special role for Robinson. "THE ROBE was my first picture. I was the 40th actor to try out for the role. We did the test and the head of Fox saw it at about 3 in the morning (!). I'm told that he said 2 words after seeing the test: 'Take Robinson!' And that's how Caligula & I got together."

Jay's Caligula was worthy of honors in a Villains' Hall of Fame . . . or Infamy . . . if there was one.

So popular was Caligula, Jay was called upon to repeat it in THE ROBE's sequel, DEMETRIOUS & THE GLADIATORS. "They made sure that Caligula didn't live at the end of that one," Jay recalls. "I was killed by my own bodyguard, the Praetorian Guard. Of course, that's history and not even Darryl Zanuck could change that!

"At times I've felt a bit like Boris & Bela Lugosi. Their most famous roles became permanently associated with them in audiences' minds. Caligula has become part of my identification. I've played him on the stage, even did a cross-country tour for DEMETRIUS, talking about the film and doing some of his speeches. In fact, some of the villains I've played, including Dr. Shrinker, have a touch of the old boy in them. It's something of an achievement to create such a characterization that it doesn't seem to want to die."

But evil emperors & other human villains are only part of Jay Robinson's gallery of characters.

stalk trek to the planet of the apes

"Parts that have a fantastic element to them are a great deal of fun to do. I was Ambassador Petri from the planet Troyius in the *Star Trek* episode 'Elaan of Troyius," and Bandor, an orangutan scientist, in the *Planet of the Apes* TV series. They used green makeup on me for *Star Trek*. It took me a week to get it out of my skin. As Bandor, I was buried under some incredible makeup."

On the *Night Stalker* series, Jay gave Darren McGavin some tips on the proper use of the Guillotine and even had the chance to do a mad scientist right out of a Karloff movie in "The Night of the Sedgewick Curse" episode of *Wild, Wild West*. "I was Dr. Maitland, trying to find the secret of eternal youth. My men would kidnap people with a rare disease; their blood had that extra added ingredient."

from 'bewitched' to 'barney'

"*Bewitched* was a delightful experience for me . . . twice. In an episode entitled 'Samantha's Caesar Salad,' Alice Ghostley tried to make a

Caesar salad with witchcraft and got me instead. When I found a city almanac describing me as a dictator I went off to fight City Hall in full toga, sandals & laurel wreath! Another episode had me pop up as Professor Poindexter Phipps, a warlock who served as a tutor for Samantha's little girl Tabatha.

"I did a character on the *Barney Miller* show that still brings me a lot of comment. I was Morton Hackler, 'The Man From Saturn,' who was supposed to be a con-man, fleecing people out of their money. But they left open the possibility that I was really an alien and that I might return from time to time."

count jaycula!

One role that Jay had always wanted to do was that of Count Dracula. In 1974 he got the chance . . . but not in the way he expected. The picture was TRAIN RIDE TO HOLLYWOOD, a rock comedy released in 1976.

"I'd always wanted to take a crack at the Count but I never expected it would be in a musical. My Count was a bit different. He was fearsome on the outside . . . the Lugosi-ish accent & his jokes, you know . . . but inside he was a pussycat, very sympathetic."

The Count not only became one of the most popular characters in the film but he also became the first *dancing* Dracula. That's right, a dancing Dracula! During a scene in which two of the film's characters are being buried (they've been done in by a weird fiend), the ceremony is performed in the style of a Dixieland jazz funeral. Everybody is properly somber . . . except the Count. For him, it's a pick-me-up. The music gets to him and he starts dancing.

Wearing dark glasses and holding an umbrella *to shield himself from the sun*, Jay's Count really lived it up, right down to some very fancy high kicks. Unwittingly he invented *The Dracula Drag!*

But the Count was only an appetizer. For waiting in the wings was the diabolical Dr. Shrinker.

from blood-drinker to people-shrinker

"When I tested for the part, I remember one line had Shrinker complaining how ridiculous it was for the World's Greatest Scientist to be chasing shrunken teenagers. Just for fun, I did the line with the Count's Transylvania accent . . . and everybody broke up.

The same day my agent called. His first words were, 'Hello, Dr. Shrinker.'

The show has proven to be something of a phenomenon. A team effort is one answer. "I may be a dyed-in-the-wool fiend as Shrinker," says Jay, "but Billy Barty as Hugo is such a delightful character in his own right. Always scheming to turn the tables on Shrinker, who always bosses him around. One show had Hugo catching a contagious disease, Splotchelaria,

Jaycula! Jay Robinson was the reason a TRAIN RIDE TO HOLLYWOOD became a drain-on-the-bloodbank ride for the passengers!

Jaycula meets the Ackermonster at Horror Film Preview. (Foto: Patrick M. Jordan.)

Dr. Phibes meets Dr. Shrinker at Hollyweird premiere of THE ABOMINABLE DR. PHIBES. The third PHIBES film is now in the works and FM'S Editor may play Vincent Price's look-alike.

and keeping me hopping, waiting on him hand & foot. If I got mad, he'd reach out his hand and say, 'Uh-uh, touchy-touchy!' and I'd move . . . real fast. Another story had him reducing me to 6 inches high so we could catch the Shrinkies; then he put me in a cage and tried to take over!"

And then, of course, there are the Shrinkies themselves; Ted Eccles as Brad, Susan Lawrence as his girlfriend B.J. and Jeff McKay as Gordie. "I really make life miserable for them in the show. Of course, the writers do their share to keep them jumping, what with every animal on the island bigger than they are. Susan's character usually brings out the worse in Shrinker . . . she keeps needling him whenever she's captured. I was particularly nasty in one episode: I put a snake into the cage where she was held prisoner. That's really no way to treat a lady . . . even a Shrinkie."

robinson grue-so strikes again

How has *Dr. Shrinker* affected Jay's personal life? "For one thing, every day around our house is almost like Halloween. Youngsters who find out where I live knock on the door and ask my wife if Dr. Shrinker lives here . . . or if I'm not home, they ask if she's Mrs. Shrinker. They ask about Hugo or if the Shrinking Ray is in the house. Even when we're just out driving they spot me and call out Shrinker's name. It's almost like Caligula all over again. When they ask me questions, I'm not quite sure how to answer them. To them, I'm the evil Dr. Shrinker and somehow I don't want to disillusion them. The wonder of children is a marvelous thing. To them, life is still something magical . . . otherwise they wouldn't be able to enjoy things like Disney films, PETER PAN, FRANKENSTEIN or DRACULA . . . and *Dr. Shrinker.*

"I'd love to do some more fantasy-oriented parts (I'm a fan of people like Peter Cushing, Christopher Lee & Vincent Price . . . in fact, I'm a film buff) as well as some plays. I've always had a yen to do a Captain Hook.

"But right now I'm grateful that *Dr. Shrinker* is such a hit. I'd like to thank the readers of **FAMOUS MONSTERS** who watch the show and I promise that I'll continue to do my *worst* and make Dr. Shrinker as evil as possible!"

END

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Transform yourself into a well known movie or T.V. monster such as Quasimodo (Hunchback of Notre Dame) Frankenstein, Mister Hyde or devise your own thing! This kit is the creation of Dick Smith who did the make-up for The Exorcist and The Godfather! The box contains molds, coloring, adhesive, teeth, hair, blood, an illustrated instruction manual and the amazingly realistic Flex Flesh. All parts are safe. Order your make-up kit today! #26009 MONSTER MAKE-UP $19.95

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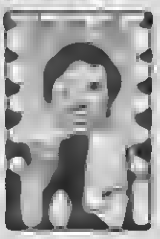

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REPORT

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RARE TREATS!

Feast your eyes! Glut your soul!" cried the PHANTOM OF THE OPERA in the classic Lon Chaney Sr. version as petrified Mary Philbin pulled the mask from his face. And we invite you to feast your eyes and glut your soul on the tasty treats which follow!

Things were looking black in 1947 till producer Lou Weiss (which means "white" in German) came up with THE WHITE GORILLA. Ray "Crash" Corrigan of UNDERSEA KINGDOM fame starred in it. Rare foto above.

GOOD "OLD" KONG STILL GOING STRONG.

Despite threatened competition from Dino-mite DeLaurentiis, the O'Brien/Delgado Schoedsack/Cooper KONG upholds his . . . reputation.

Linda Hayden is a lovely disciple of things Hadson in THE BLOOD ON SATAN'S CLAW, starring Patrick Wymark. She's seen here going to the devil.

Beneath the beard & the scarred eye, the late *Lon Chaney Jr.* as the deposed leader of the prehistoric tribe in ONE MILLION B.C. In England the picture was known as MAN & HIS MATE . . . and in 8mm it's called BATTLE OF THE GIANTS. A 1940 release.

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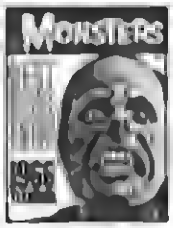
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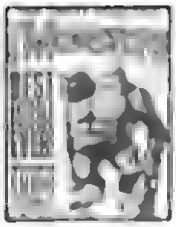
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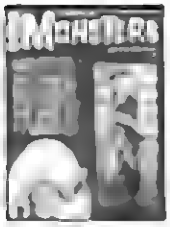
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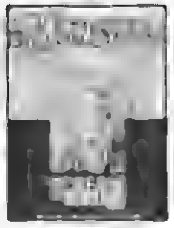
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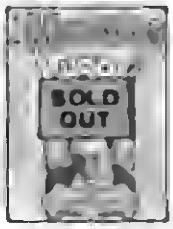

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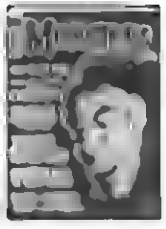
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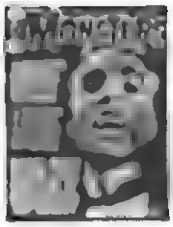
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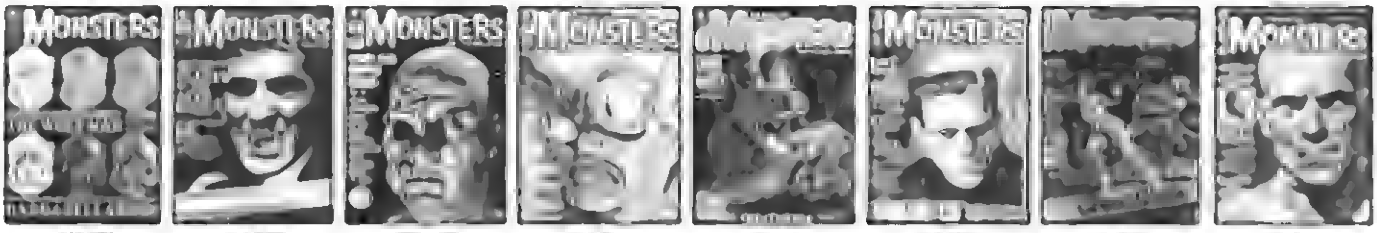

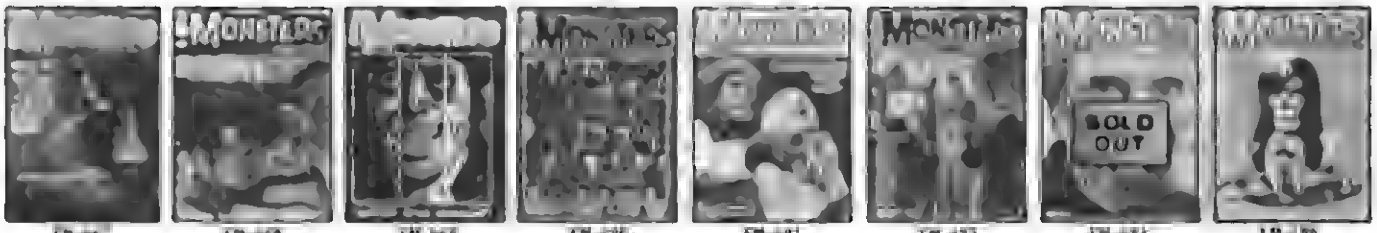

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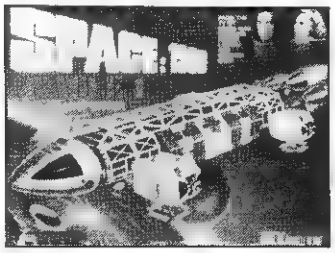

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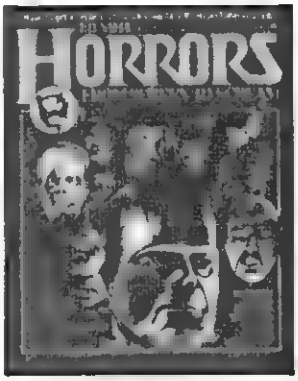

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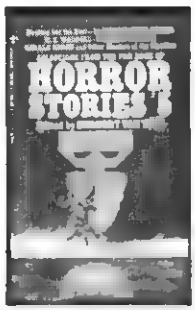

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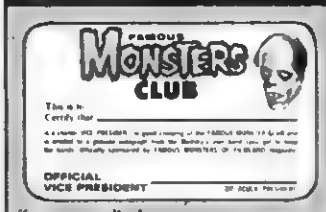

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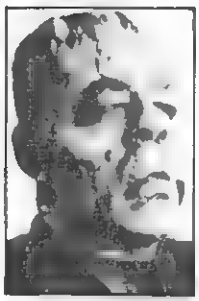

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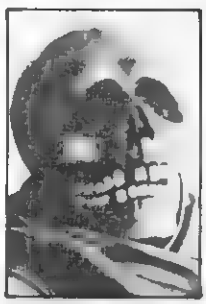

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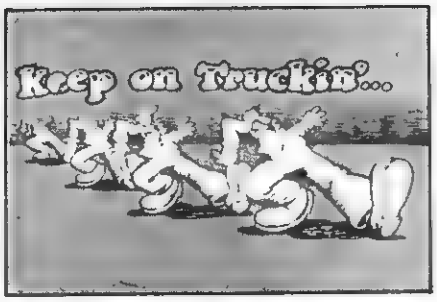

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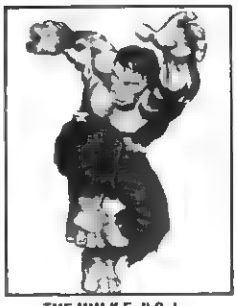

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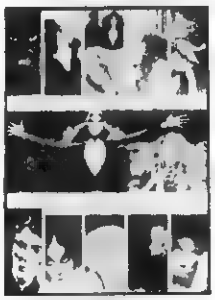

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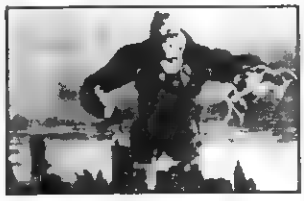

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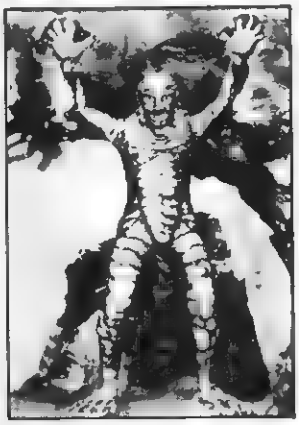

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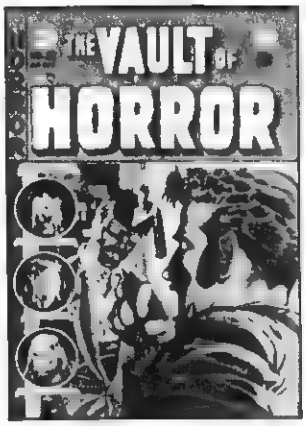

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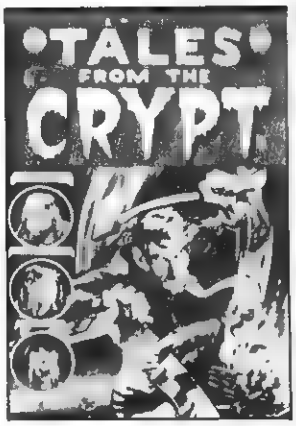

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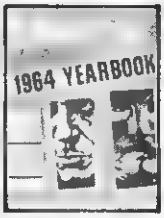

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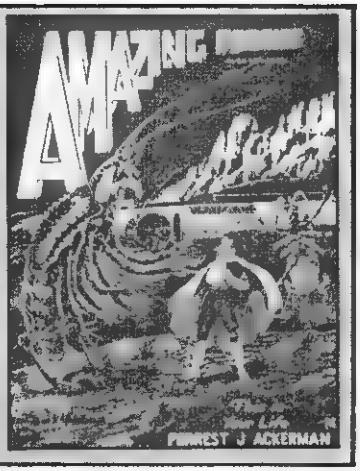

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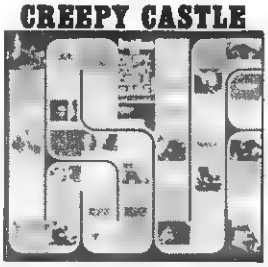

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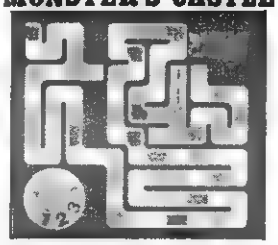

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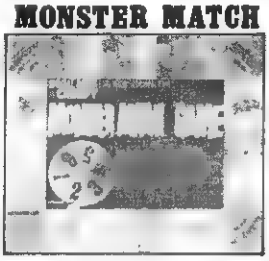

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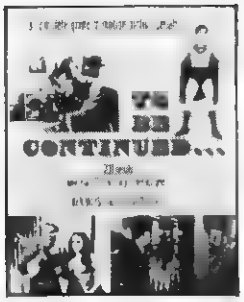

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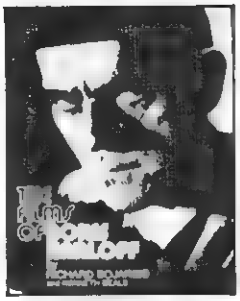

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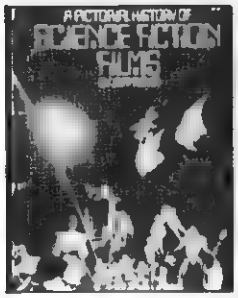

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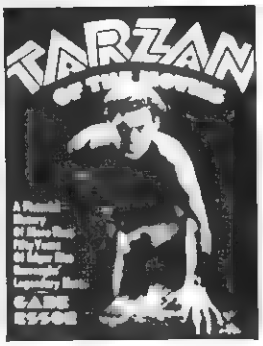

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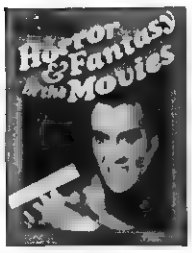

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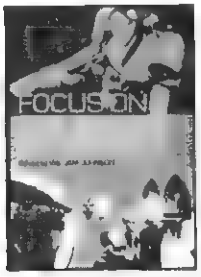

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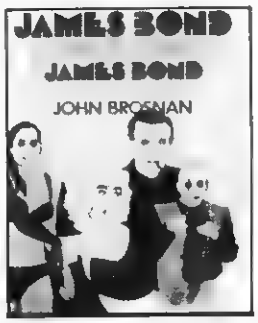

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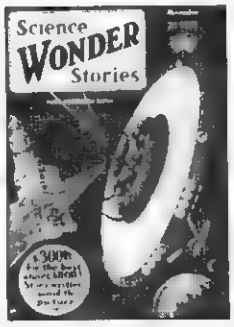

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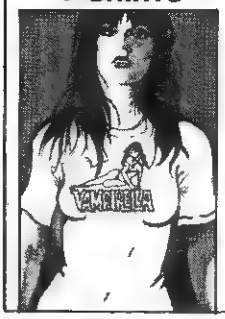

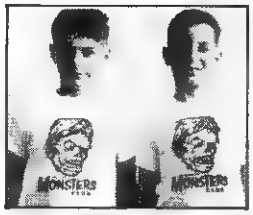

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UNCLE CREEPY DELUXE MASK
A Don Post great! Creepyish craftsmanship. High quality latex rubber and a grotesque and realistic thatch of pale hair to top him off! A morbid masterwork that will scare the daylights out of your friends! UNCLE CREEPY DELUXE MASK #2544/$14.95

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Heavy, durable, whole head mask. Cousin Eerie is sculptured in (ugly) high quality latex rubber, with hellishly red and realistic hair on top of his hand painted face! What a classic to have for your own! Order COUSIN EERIE DELUXE MASK #2545/$14.95

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Both the vinyl and the rubber budget masks represented to the right, look alike . . . but the vinyl is sturdier and more heavy-duty. Both of these types of CREEPY and EERIE masks will cover your entire head. Each one is a real bargain! You and your friends can hold CREEPY and EERIE parties with all of these incredible masks. Wouldn't you like to look just like your fiendish pals from your favorite comic magazines? Well, now here is your chance!

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PLANET OF THE APES WITH CHARLTON HESTON
An astronaut crash-lands on an unknown planet which is populated by mute animalistic humans and a Master-race of weapons-wielding Apes. Our hero is captured by these apes, he then escapes and heads for the Forbidden City . . . To find a big surprise! In Super 8 mm B&W. First of Ape series #22053/$9.95

BENEATH THE PLANET OF THE APES
More astronauts from Earth continue to land on the "Ape Planet," and are befriended by Chimp-scientists, Cornelius and Zira. They journey to the Forbidden Zone and discover a warlike race of horrifying mutants. Humans, mutants and apes clash in battle for atomic warheads in COLOR film only #22071/$19.95

ESCAPE FROM THE PLANET OF THE APES
Cornelius and Zira locate an operating spaceship, escape atomic destruction of the Ape World. They travel through the same time warp that stranded the astronauts and the two apes find themselves on a hostile, modern Earth! Your choice of BLACK and WHITE: #22055/$9.95 Also in COLOR film: #22072 $19.95

CONQUEST OF THE PLANET OF THE APES
Cornelius and Zira's son, Caesar, is raised by a kindly circus owner who knows his origin. He leads an insurrection against the ape-slaves' human owners. Los Angeles is destroyed in battle. SUPER 8 BLACK & WHITE #22056/$9.95 COLOR #22073/$19.95

BATTLE FOR THE PLANET OF THE APES
Caesar becomes a benevolent leader. Curiosity prompts him to search for the Forbidden City for tapes of his parents. Much to his dismay, he is discovered by the mutants who attack the apes' city amid a gorilla insurrection. Complete the series with this fine movie. B&W #22057/$9.95 or COLOR #22074/$19.95

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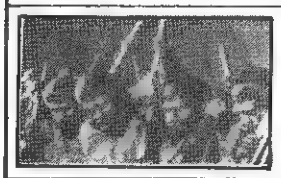


DEAD-LETTER EDITION

EDITOR, JEFF ROVIN

MONSTER QUIZZES

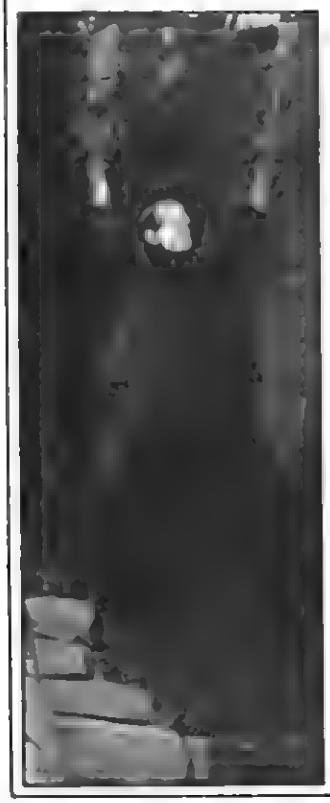
SCRAMBLED APES

Untangle these monster movies which featured malevolent apes, large and small:

GKNIGOKN	(Africa Screams)
YJEYOOUGHTINGM	(White Pongo)
GONAK	(Son of Kong)
GONOPIETHW	(Mighty Joe Young)
SPATEHEPLATEFON	(Konga)
SPANEGIKKNOSCEG	(King Kong)
SKOFOONGN	(The Ape Man)
SAFARICRCESMA	(Unknown Island)
DOWKNNNNLAISU	(King Kong Escapes)
NEEPAMAHT	(Planet of the Apes)

THE BARON'S BROOD

Match the Frankenstein film with the man who played the monster:



I WAS A TEENAGE FRANKENSTEIN	Boris Karloff
GHOST OF FRANKENSTEIN	Gary Conway
FRANKENSTEIN	Michael Gwynne
CURSE OF FRANKENSTEIN	Dave Prowse
HORROR OF FRANKENSTEIN	Freddie Jones
FRANKENSTEIN MUST BE DESTROYED	Christopher Lee
EVIL OF FRANKENSTEIN	Lon Chaney Jr.
FRANKENSTEIN MEETS THE WOLFMAN	Glenn Strange
HOUSE OF FRANKENSTEIN	Kiwi Kingston
REVENGE OF FRANKENSTEIN	Bela Lugosi

TERROR TWO FOR

Match the words to form the title of a science fiction or horror film.

Logan's
Robot
Dr.
Horror
Prehistoric
Soylent
Godzilla's
Dracula's
Land
Silent

Green
Unknown
Express
Run
Running
Revenge
Daughter
Cyclops
Women
Monster

KARLOFFILM QUIZ:

Find 25 Karloffilm titles in this puzzle, looking horizontally, vertically, and diagonally, as well as backwards and forward.

G	N	A	H	I	E	R	O	F	E	B	E	F	O	T	E	Y	M	O	F	T	H	S
O	H	X	R	A	Y	L	Y	M	M	U	M	E	H	T	I	E	V	N	M	O	O	D
L	D	A	E	D	G	N	I	K	L	A	W	E	H	T	D	O	R	I	M	Y	N	T
E	B	I	K	I	N	I	B	E	A	C	H	A	D	F	O	T	U	E	A	A	G	A
O	F	E	R	E	F	T	I	F	S	D	S	O	R	R	T	A	D	T	L	R	S	R
F	R	A	N	K	E	N	S	T	E	I	N	M	P	K	D	P	N	S	D	E	U	G
T	V	P	K	R	A	N	E	R	F	D	U	U	Z	O	E	R	I	N	E	L	I	E
O	H	E	O	V	O	G	U	T	T	A	M	M	U	N	M	O	H	F	B	B	N	T
O	D	E	B	L	R	L	I	E	D	O	R	O	V	R	O	O	E	R	E	I	E	S
N	N	I	G	H	T	K	E	Y	S	N	A	G	H	D	O	T	H	S	A	S	G	V
O	O	R	T	H	E	T	E	R	R	O	R	T	O	C	D	S	T	O	T	I	D	E
K	N	L	B	T	O	W	E	R	O	F	L	O	N	D	O	N	T	A	R	V	A	V
T	E	R	N	O	F	U	C	S	N	E	V	A	R	E	H	T	R	G	E	N	M	E
S	N	E	K	D	O	O	L	B	F	O	S	R	O	D	I	R	R	O	C	I	E	H
S	E	C	A	F	R	A	C	S	T	L	U	C	N	O	S	M	I	R	C	E	H	T
T	O	L	U	M	M	Y	R	E	H	C	T	A	N	S	Y	D	O	B	E	H	T	P
D	C	O	M	M	R	L	X	L	O	R	T	A	P	T	S	O	L	E	H	T	Z	T

THE GHOUL, THE TERROR, FRANKENSTEIN, TOWER OF LONDON, THE RAVEN, VOODOO ISLAND, THE MUMMY, TARGETS, BEDLAM, THE LOST PATROL, THE CRIMSON CULT, SCARFACE, BEFORE I HANG, CORRIDORS OF BLOOD, DOOMED TO DIE, THE INVISIBLE RAY, THE BODYSNATCHER, NIGHT KEY, THE HINDU, TAP ROOTS, BIKINI BEACH, THE MAD GENIUS, THE WALKING DEAD, LURED, CRAFT

ANSWERS

SCRAMBLED APES

GKNIGOKN — (King Kong)
YJEYOOUGHTINGM — (Mighty Joe Young)
GONAK — (Konga)
GONOPIETHW — (White Pongo)
SPATEHEPLATEFON — (Planet of the Apes)
SPANEGIKKNOSCEG — (King Kong Escapes)
SKOFOONGN — (Son of Kong)
SAFARICRCESMA — (Africa Screams)
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EVIL OF FRANKENSTEIN — Freddie Jones
FRANKENSTEIN MUST BE DESTROYED — Kiwi Kingston
FRANKENSTEIN MEETS THE WOLFMAN — Bela Lugosi
HOUSE OF FRANKENSTEIN — Glenn Strange
REVENGE OF FRANKENSTEIN — Michael Gwynne

TERROR FOR TWO

LOGAN'S RUN, ROBOT MONSTER, DR. CYCLOPS, HORROR EXPRESS, PREHISTORIC WOMEN, SOYLENT GREEN, GODZILLA'S REVENGE, DRACULA'S DAUGHTER, LAND UNKNOWN, SILENT RUNNING

KARLOFFILM QUIZ

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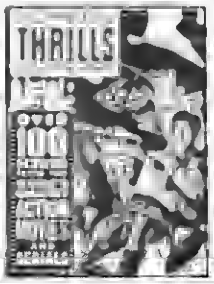

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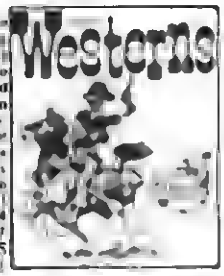

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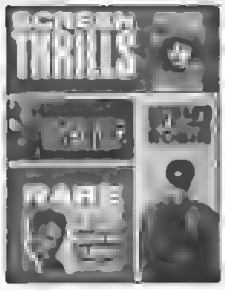

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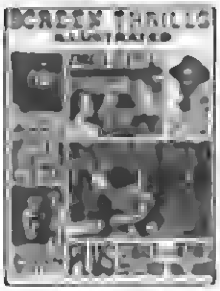

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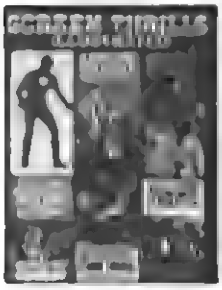

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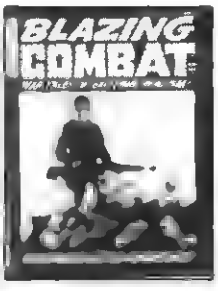

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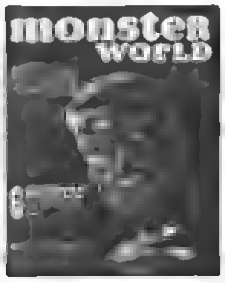

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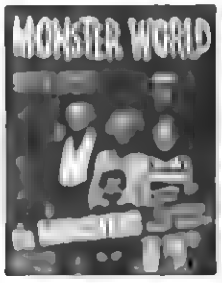

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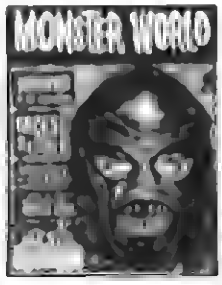

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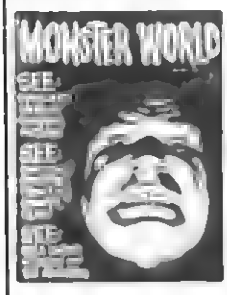

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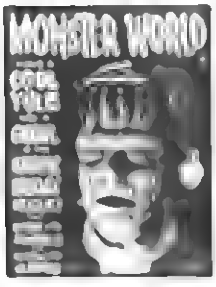

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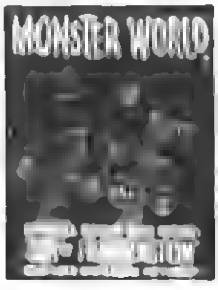

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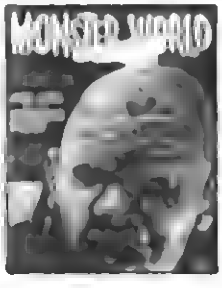

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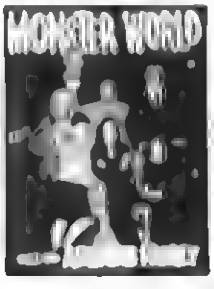

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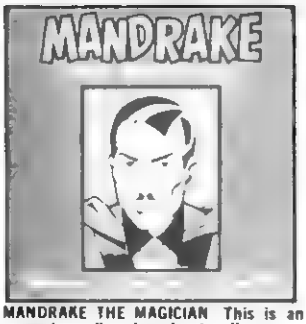

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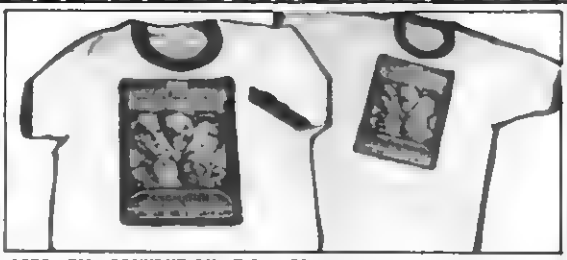

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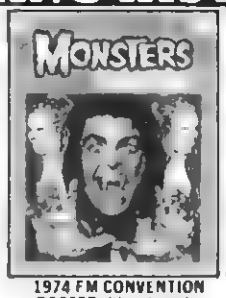

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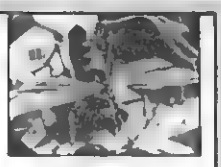

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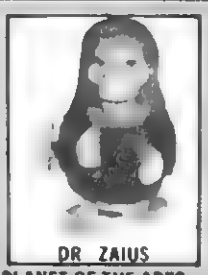

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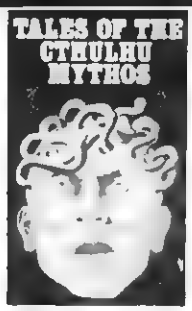

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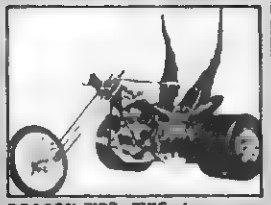

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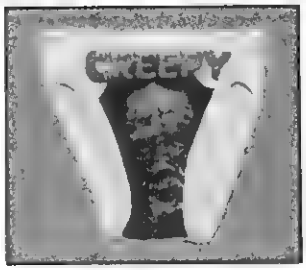

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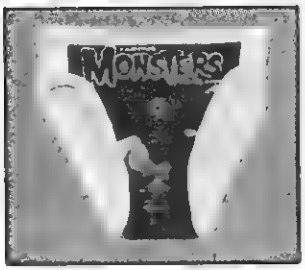

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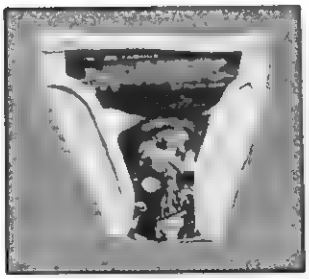

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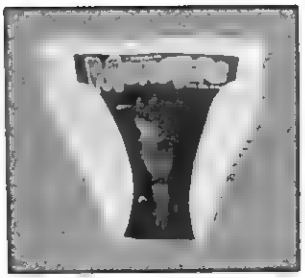

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FANG MAIL

(Continued from page 4)

CORRESPONDENCE FROM THE COUNTRY OF CALIGARI

We are two German boys who love your "FAMOUS MONSTER," it's the greatest Horrormoviemagazine we know! Your pictures and the stories are unsurpassed. We love to read this wonderful moviemagazine. Please, excuse our mistakes, our school-english is very bad!

"Famous Monster" is very hard to get, here in Germany, but we haven't missed one number since two years (for two years we saw **"Famous Monster"** in a railway station—newspaper stall).

#118 was the best issue, because of the Peter Cushing story, the story about this amazing actor was marvelous (we think "Horror of Dracula" and "The Creeping Flesh" are his best movies!).

We have a desire: Please bring more about the fantastic Vincent Price, we think he's the greatest horror-star of our time, his acting in "House of Wax" is still his best. Prof. Bondi in 3D—this was an event! We also love his acting in "The Witchfinder-General," in which he played the sadistic Matthew Hopkins! Please bring a great story about this wonderful actor.

Our favorite actors are Boris Karloff, Christopher Lee, Peter Cushing and Vincent Price, and our favorite movies are "House of Wax," "Black Sunday," "The Exorcist," "The Omen," "Bride of Frankenstein" (because of the fantastic Boris Karloff), "The Living Dead in the Manchester Morgue," "Horror Express," "The Abominable Dr. Phibes" and "Parasites in the Night."

We also film Horrormovies, but we have not the makeup and the masks, you have in America here in Germany. But our movies are nevertheless good, with many actionscenes, blood, monsters, ghouls, etc. . . . our new movie "Die Gruft der blutigen Bestien" (CRYPT OF THE BLOOD-BEAST) is a horror-thriller about a mad doctor, who kidnaps a young woman, to make a monster out of her, in the final scene the monster runs burnig thru the laboratory, after a bottle with acid falls upon the doctor's face.

Your article about "The Creatures of the Deep" is fantastic, but you forgot the movies "U-2000," "U-4000" (with Joseph Cotten), and "Agent X-2 Operation Underwater"—the movies from Japan.

Groovy is your SQUIRM report and the "Food of the Gods" report (in Germany the movie is called "Insel der Ungeheuer") (ISLAND OF MONSTERS).

We hope there weren't too many mistakes in our letter and we hope your magazine lives on (we've learned English with your **"Famous Monster"**)!

THOMAS CHRISTOPH LAUER
Klingenweg 15
6 Frankfurt/Main 60,
GERMANY

WANTED! More Readers Like

BRADLEY M. LOOK

OWL SAY!

You'll probably be interested in knowing that a fossil **owl**, with a 15-foot wingspread, has been discovered in Transylvania. (The land of vampires is also rich in fossil discoveries.) The creature comes from the Upper Cretaceous and has been named . . . **Baptocnemus draculae**. Too bad it wasn't a prehistoric **bat**!

DON GLUT
N. Hollywood, Calif.

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LIMITLESS PRAISE

Congratulations on your brilliant comeback! Issue #133 was the most fulfilling issue you've put out in a long time. The format was excellent and the articles extremely interesting & informative. Richard Sheffield's article "Lugosi's Last Years" was very well handled as was "Dracula Without the Crepe." The best article, however, was the article on the Outer Limits.

The Outer Limits was probably the most underrated SF series ever to appear on TV. Tho some of the effects were amateurish and acting not always up to par, the show always supplied a solid plot & an atmospheric style to its episodes.

Bravo!

AN OUTER LIMITS FAN
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